

**The *pukl* and Chodsko: Aspects of linkage  
between a bagpipe and an ethnographic region**

**Michael Cwach (65861742)**

A thesis submitted in partial fulfilment  
of the requirements for the Degree of

Doctor of Philosophy

University of Canterbury

June 2012

Supervisor: Dr. Roger Buckton  
Co-supervisor: Elaine Dobson

*Dedicated to the memory of*

*Jan (1911–1993)*

*Josef (1912–1999)*

*Božena (1913–1997)*

*František (1914–2004)*



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## Acknowledgments

This work, ‘The *pukl* and Chodsko: Aspects of linkage between a bagpipe and an ethnographic region’, is an outcome of a series of fortunate events. I credit my father James Cwach, an amateur musician, for instilling enthusiasm for music and awareness of my Bohemian roots. My earliest recollection of music making was in the ‘music room’ where I randomly pushed any of the 120 buttons on the bass side of his PanJet45 accordion, while he played and routinely sang Czech polkas and waltzes. Further interest in Bohemian traditions was cultivated by my uncles, John, Joe, and Frank who made occasional references to the agricultural practices and customs of Bohemia. However, it was my aunt Bessie Cwach, who most encouraged me to learn Czech. Likely as a result of stories told by their grandmother, Magdalena Marie Mišák (Myšák) born Vácha, these siblings, all born in America, had an affinity for the Bohemian language and referred to Bohemia as ‘the old country’.

Dad played Midwestern ‘old-time’<sup>1</sup> music in the ‘music room’ of the farm house situated on the mysterious plains of South Dakota. The ‘musicking’ formed an appreciation within me for sincere varieties of folklore music, particularly those of Central Europe. My formal involvement in art music, however, has typically centred on brass performance nurtured at tertiary schools. I would like to acknowledge the experience gained at the following institutions: Augustana College, Sioux Falls, South Dakota (B.A. Music, 1990), the University of Connecticut, Storrs, Connecticut (M.M. performance, 1992) and Minot State University, Minot, North Dakota (B.S.E. with a major in music, 1995). The faculties of music at each of these institutions provided an adequate foundation from which I was able to further my education in music.

An active interest in my Bohemian heritage was kindled when I witnessed lively travelogues at the annual Czech Festival in Wilber, Nebraska, USA. In the late 1990s, Mark Vasko-Bigaouette from St. Paul, Minnesota, founder of the Czechoslovak

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<sup>1</sup> Here ‘old-time’ is defined as including the polkas and waltzes typically of German and Bohemian origin associated with the upper Midwest of the USA.

Genealogical Society International (CGSI) as well as an enthusiastic tour organiser, gave colourful lectures that stirred me to visit Bohemia. My father and I decided to participate in Mark's thirteen-day 'Spring Heritage Tour' (May 3-15, 1998). During this tour I first experienced the *pukl*, the bagpipe which is the focus of this thesis. As a feature of an evening of folklore on May 11, the *pukl* was played by Jan Holoubek in the restaurant at Hotel Výhledy near the small town of Klenčí. The entertainment incorporated Chodish songs and dances performed by locals, dressed in Chodish national costumes, and included interpretations by Chodsko's treasured singers, Albert Švec and Oldřich Heindl. It was a magical, unforgettable introduction to the folkloric traditions of Chodsko. At that time Jan Holoubek, who was trained as a luthier in Luby, lived in the Chodish village of Postřekov and made his versions of the *pukl*. By evening's end, with the help of tour guide Olga Rychlíková, I had placed an order for a *pukl*. Holoubek promised the instrument would be ready, '*Za rok a den!*' that is, after a year and a day.

At the time, I did not realize that this was a reference to a foreboding phrase attributed to the seventeenth-century Chodish revolutionary Jan Sladký Kozina. Kozina directed the words towards Lomikar, the local manor owner, just before Kozina's execution. These words were immortalized in the novel *Psohlavci* by the Czech novelist, Alois Jirásek. Kozina was prophetically announcing the death of Lomikar as he stated that both of them would stand before God in about a year awaiting judgement. Later, I realized that during my first twenty-four hours in the Chodsko region – the *pukl*, folk-song, folkdance, national costumes, and the legend of Jan Sladký Kozina were presented in clear association. Taken in its entirety, the awareness of my Bohemian roots with the newly found interest in my ethnic heritage was further advanced by a trip to Chodsko that included an introduction to the *pukl*. This was a recipe for a new journey of discovery.

Upon returning to America with enthusiasm for the *pukl*, I contacted Joel Blahník of Fish Creek, Wisconsin, co-founder of the Czech Music Alliance.<sup>2</sup> Having a great affinity for his family's roots in Chodsko, Blahník is an advocate of Czech music in the USA as well as a supporter of the fledgling concert band movement in the Czech Republic. Since that time he has been instrumental in providing me with contacts of key figures in the Czech Republic. Blahník and his partner at Alliance Publications, Anita Smíšek, loaned me a *pukl*, coincidentally made by Jan Holoubek, the player I heard near Klenčí. They also loaned a copy of the standard method book for the *pukl*, Josef Režný's *Škola hry na české dudy [Bohemian Bagpipe Method]* (1981). This gesture allowed me to become familiar with the instrument as well as teach myself the basics of how to play it. Much of what Joel and Anita have done for me in regard to music in Bohemia has resulted in pronounced dividends. For example, many of their associates in the Czech Republic have become friends and some have played key roles in the formation, development and completion of this thesis.

As helpful as the borrowed *pukl* from Joel and Anita was, I still looked forward to having my own instrument. Approximately a 'year and a day' later, Jan Holoubek had completed the *pukl* that I ordered. Mark Vasko-Bigaouette kindly brought this *pukl* to Minnesota at the conclusion of one of his Czech-Slovak tours in 1999. Soon after his return, I went with my father to meet Mark in St. Paul and brought the *pukl* to our home in South Dakota. It was at this time that I started to learn the instrument in earnest. With all of the prerequisites in place – a *pukl*, a lesson book and a desire to share the music of South and West Bohemia with others – it led to efforts to introduce, and in some cases re-introduce, the *pukl* to the 'Czech' diaspora in the USA.

The study of bagpipes of the Czech Republic turned towards an even more rigorous approach when I enrolled in the Master of Music degree with a concentration

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<sup>2</sup> Czech Music Alliance is the partnership of Anita Smíšek, OP and Joel Blahník. It was established in New Prague, Minnesota in 1987. Both are third generation Czech-Americans and have conducted seminars at universities, state and national conventions, schools, churches, and religious institutions throughout America. In 1989, Smíšek and Blahník established a desktop publishing firm, Alliance Publications, Inc., which focuses on the publication of Czechoslovak music.

in the history of musical instruments at the University of South Dakota (USD). In conjunction with this program, I spent seven years (2000-2007) being closely associated with the National Music Museum in Vermillion, South Dakota where I gained practical experience in museum work while studying the history of musical instruments. My studies at USD concluded with the successful completion and defence of the master's thesis 'Bagpipes in the Blata region of Bohemia' (2007).<sup>3</sup> I still rely on contacts at these institutions and my current approach to organology was formed during my time at the museum while having frequent access to leading organologists and one of the most comprehensive collections of musical instruments in the world.

I started this PhD thesis at the suggestion of my current supervisor, Dr. Roger Buckton of Christchurch, who is the authority on the Bohemian *Dudelsack* tradition as practised in Puhoi, New Zealand. We became acquainted in 2004 during a festival at the *skanzen* (open air museum) in Rožnov pod Radhoštěm. At the suggestion of Ivan Dubovický, I was invited to perform there by Jaroslav Štika (1931–2010), director emeritus of the museum at one of the festival weekends held in the summer months. This initial meeting with Dr. Buckton was just one of many positive outcomes of the twelve-month, Fulbright Student Fellowship (2003–2004) to the Czech Republic. Hana Sedláková of Brno, Czech Republic, repeatedly encouraged me to apply for the Fulbright grant. The success of my application was largely due to counsel received from Arian Sheets and Dr. André Larson of the National Music Museum in conjunction with the wisdom, advice and enthusiastic support of Dr. Robert Wood who, at that time, was the administrator of the Fulbright program at USD. While I was a Fulbright student I was in official association with Univerzita Karlova (Charles University) in Prague and this experience laid the groundwork for understanding the role played by the various

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<sup>3</sup> Since my Master's thesis topic is also related to the *dudy* in Bohemia, some material is the same, e.g. a limited number of illustrations. However, the overlap of substantive content is minor and limited to pitch standards of nineteenth-century Austria and mention of the *zkrácené housle* (shortened or short-necked violin). The Master's thesis, primarily an organological work, served as an excellent basis for understanding the configuration of what is termed *dudy*, delineated as a 'type A' bagpipe in Chapter 2 of the current thesis. However, Blata and Chodsko are two distinct regions having unique histories. The history of bagpipes in Chodsko is significantly more complex than in Blata and is reflected in this many-sided study.

kinds of bagpipes in Bohemia. Specifically, this afforded me an opportunity to examine and photograph the majority of the historic bagpipes held in museums in Bohemia as well as those in key institutions in Germany. From that time I have shared my research with others and perhaps the most significant manifestation that can be found within the pages of the books, *Po stopách dudáků na Prácheňsku* [*Footsteps of Bagpipers in Prácheňsko*]<sup>4</sup> and *Dudy v Čechách, na Moravě a ve Slezsku* [*Bagpipes in Bohemia, Moravia and Silesia*]<sup>5</sup> It is a privilege to have a significant number of the photographs that I gathered during my Fulbright research period incorporated into both of these volumes. The experience and knowledge gathered during the one-year Fulbright student fellowship, as well as other time spent in Bohemia during the years 1998 to 2011, continues to serve as an ever-present foundation for contextualizing the performance practice, origin, and development of the *pukl*.

The documentary film, *Call of Dudy*,<sup>6</sup> was also realized, in some measure due to my time in the Czech Republic as a Fulbrighter and consultant to the film. Those who have an interest in the *pukl* can benefit from the creativity, interest, and resolve of producer Jefe Brown, and dramaturge, Keith Jones who were introduced to me by a fellow Fulbrighter, Alice Lovejoy. Their documentary offers an affable introduction to the role of bagpipes in Bohemia and serves as a paradigm for future substantive productions.

I am indebted to all of those in Chodsko who have been generous with their time, chiefly the eighteen *pukl* players who made themselves available to play and participate in interviews. I also enjoyed spending time with makers of the *pukl*; their frankness in sharing and describing aspects of *pukl* making is greatly appreciated as it is an aspiration of mine. The members of ‘Domažlická dudácká muzika’ [‘DDM’] were also highly cooperative. Their insights into the Chodsko region has helped create a cohesive

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<sup>4</sup> Josef Režný, *Po stopách dudáků na Prácheňsku* [*Footsteps of Bagpipers in Prácheňsko*] (Strakonice: Muzeum středního Pootaví Strakonice, 2004).

<sup>5</sup> Pavel Číp and Rudolf F. Klapka, *Dudy v Čechách, na Moravě a ve Slezsku* [*Bagpipes in Bohemia, Moravia and Silesia*] (Brno: Salve Regina, 2006).

<sup>6</sup> Radim Špaček, *Call of Dudy* [*Ještě Hrajou Dudy*] (Prague: Peligroso Productions, 2006).



thesis. Jaromír Jindřich of Domažlice has been a good friend. He re-introduced me to the hobby of flying model airplanes and helped pull my Velorex 16/350 half way across Bohemia after it had failed to move under its own power. Jaromír contributed directly as he spent a considerable amount of time correcting and improving the Czech translations of questions that were prepared for the participants. Additionally, the director of the Chodish Museum, Josef Nejd, and his staff in Domažlice were always courteous and hospitable during all of my visits, whether scheduled or unannounced.

I conducted research at several archives in the Czech Republic and would like to especially thank the director, PhDr. Eva Bílková, and staff at the Staré Hradky branch of the Museum of Czech Literature for their hospitality. During my visit, I examined the personal papers pertaining to my study of a past doyen of Czech literature, Alois Jirásek (1851–1930). I am grateful to Ivan Kouba, staff member of the museum, for his thoughtful preparation of these papers.

I would also like to thank the kind staff at the Archives of the National Theatre in Prague and its director, Mgr. Zdena Benešová, who allowed me to examine all of their photographic and publicity records pertaining to Karel Kovařovic's opera *Psohlavci*. An unforgettable visit to the storeroom of props, including bagpipes, of the National Theatre in Prague, was organized by Mariana Gil Herrera of the Cultural Section of the Argentine Embassy (Sección Cultural de la Embajada Argentina en la República Checa) in Prague in conjunction with Magdalena Potůčková, curator of these fascinating items. Zdeněk Vejvoda of the Etnologický ústav AV ČR Praha [The Institute of Ethnology of the Academy of Sciences of the Czech Republic] has always been very helpful in sharing the valuable and unique materials that are part of that institution.

Samantha Owens of Queensland University and Janice Stockigt of the University of Melbourne, have shared their research concerning the *polnischer Bock*. My understanding of the history of the *pukl*, essentially a 'classical' *polnischer Bock* before its adaptation by musicians in Chodsko, was significantly enhanced with their

assistance. Albert Rice, a recognized authority regarding the history of clarinet, was most helpful in supplying information, advice and contacts that helped further enhance my understanding of the *polnischer Bock*. One tangible outcome of this was the significant documentation of the inventory of instruments of Duke Johann Ernst III of Saxony-Weimar (1664–1707), located and shared by Christian Ahrens of Ruhr-Universität Bochum.

Robert Paulson of St. Paul, Minnesota, founder of the German-Bohemian Heritage Society based in North America, was always ready with informed views and information regarding German-Bohemians that settled in America, a group that has close geographical and cultural links with Chodsko. Likewise, Jesse Johnston, who wrote his PhD dissertation about the *cimbál* in Moravia, kindly allowed me to include the Czech pronunciation guide that he developed for his dissertation on aspects of the *cimbál* (hammered dulcimer) as played in Moravia.

I would like to thank the University of Canterbury for the opportunity to study in depth a topic of personal importance. This thesis project would not have been possible without a University of Canterbury International Doctoral Scholarship. While at the University of Canterbury I have had the opportunity to represent the School of Music at conferences presenting papers related to the topic of this thesis. All of these proceedings proved to be valuable learning experiences in regard to writing, speaking, listening, and critical thinking.

In this vein, I would like to acknowledge Pamela Burnard of the University of Cambridge for organising a one day session, ‘Research Perspectives in Music: Sharing Practice’, mainly focused on pedagogical issues held on 28 August 2009, at Homerton College in Cambridge. There, I presented ‘Goat-headed Bagpipes and Dog-Headed Folk: The role of the bagpipe in forming the identity of the Chodish people of Bohemia.’ Another opportunity to share research about the *pukl* was made possible at the ‘Music and Migration’ conference convened by the New Zealand Musicological

Society and held at the University of Canterbury in Christchurch on 13-15 November 2009. There, I read ‘The bagpipe of the Chodsko region in the Czech Republic and one of its historical makers, Jakub Jahn (1902 to 1978)’.

Two opportunities to present research at conferences in the USA came to fruition during the preparation of this thesis. The Center for Great Plains Studies at University of Nebraska in Lincoln, Nebraska, sponsored ‘Czech and Slovak Americans: International Perspectives from the Great Plains’. Held from 7–9 April 2010, I shared the paper ‘Bagpipes from the Blata region of Bohemia in the Great Plains and Northern Plains States in the 19th Century’, which focused on the role of the Bohemian *dudy* in the Great Plains. The specialized event, ‘Czech and Slovak Music and Related Arts Conference’ held at Grand Valley State University in Allendale, Michigan, 23-25 April 2010 was inspirational. There I presented the paper ‘Domažlická dudácká muzika (Domažlice Bagpipe Band)–Members of a bagpipe band reflect upon Chodsko and their billy-goat bagpipe’.

It is also necessary to acknowledge the labours and skill of Stephen Compton, technician at the University of Canterbury’s School of Music, who capably handled the many audio-visual challenges while creating the DVD, ‘ZELENÝ HÁJOVÉ – An illustration of *pukl* performance practice in Chodsko: 18 solo performances with demonstrations of ornamentation’ which is an integral part of this thesis. Tomáš Hurník, a graduate of the Academy of Performing Arts in Prague and Associate Principal Cellist of the Christchurch Symphony Orchestra, was helpful in correcting some of the Czech text in this thesis and assisting with the creation of the subtitles of the accompanying illustrative DVD. Fellow music student Sudharsan Sivaramakrishnadas proved a tremendous help by transforming my hand-written transcriptions of the eighteen performers on the DVD into printed musical notation. Of these eighteen performances, seven of the bagpipers chose to sing one or more verses of ‘*Zelený hájové*’. I relied on Hanka Jinřichová of Domažlice, a native of Chodsko and

aware of the local speech patterns, to expertly transcribe the texts of the vocal parts that were sung by these seven performances. The hospitality shown by the Kuneš family during my stay at their residence during the two sessions of fieldwork in Chodsko is much appreciated. This environment helped to bring about the successful completion of this phase of research. Karel Kašpar of Christchurch lent his expertise in proofreading the Czech and Harikoa Bronsdaughter-George willingly completed the translation of the abstract into Māori.

Michael Vereno of Salzburg, Austria is a colleague who I have relied on to share ideas and to evaluate my viewpoints on a variety of aspects in regard to the *pukl* and other Central European bagpipes. Some key concepts expressed in this thesis have come out of communications with Michael. He also was very helpful in my preparation of three of the four entries submitted for inclusion in the new edition of the *New Grove Dictionary of Musical Instruments* due to be published in 2013. While aiding with the ‘*dudy*’ and ‘*Kurzhalsgeige*’ entries he co-authored the ‘*Bock*’ entry. In a similar manner the candour of Irena Novotná, an ethnographer living in Katowice, Czech Republic has, for more than a decade, served as a check for my research on the *pukl* and *dudy* and other topics of ethnographic importance. I also value the discussions with my colleague Kim Rockell in regard to our discoveries and observations within the field of ethnomusicology.

Both of my supervisors, Roger Buckton and Elaine Dobson, have been vital in guiding me towards completion of this project. Generous with their time, their experience, wisdom, and patience will always be appreciated. In addition to shepherding me through the process of completing a PhD at the University of Canterbury they have been very supportive of the successful completion of two articles accepted for publication. ‘Josef Šnabl, Ondřej Ludvík and the Artistic Company of 1920: Journeys of Life, Musical Performance and Research’ published in *Kosmas: Czechoslovak and Central European Journal*, 24 (2011), 62-81 and ‘The *pukl* in

Chodsko: The development and establishment of the bellows-blown *Bock* in a corner of western Bohemia', which will appear in the vol. 38 (2012) edition of the *Journal of the American Musical Instrument Society*.

## Abstract

The *pukl*, commonly called *dudy*, is a bellow-blown bagpipe whose origin and development can be traced to older forms known as *grosser Bock* and *polnischer Bock*. The instrument is an important feature in the identity of Chodsko, an ethnographic region of West Bohemia. This thesis shows the significance of the *pukl* in Chodish tradition through its organology, pedagogy, performance practice, and history. Through the novel *Psohlavci*, Alois Jirásek offered a footing for reinforcement of Chodish traditions. The thesis argues that a succession of makers, performers, teachers, institutions, and events have woven a web of tradition in which the *pukl* holds a significant position. Supporting evidence is shown from artworks that are visible to the public as well as decoration on the instrument.

Selected from the Chodish canon, the beloved song, ‘*Zelený hájové*’, illustrates the use of the dialect and ornamentation as being indicative of the region. Two DVDs, *The Call of Dudy* and *Zelený Hájové ...*, and a glossary of Chodish terms together with a catalogue of field recordings are included.

## Māori

A te *pukl*, te *dudy* rānei ki ngā tini, he paipa pēke kua tipu iho i ngā pāipa *grosser Bock* me *polnischer Bock* no mua ake. He taputapu hirahira taua paipa no Chodsko, he rohe o te hauauru o Bohemia. He korero te tuhinga nei mo te hirahira o te *pukl* i roto i ngā kawa o Chodsko, i te hanga, i te whakaako, i tana whakatangihanga me tana hītori hoki. No te pukapuka hītori, arā *Psohlavci* na Alois Jirásek, he waka aranui mo te whakatipuranga o ngā kawa Chodish. No te pukapuka hītori, arā *Psohlavci* na Alois Jirásek, he turangawaewae mo te whakamanatanga o ngā kawa Chodish.

Ki tā te tuhinga nei, i ngā mahi a ngā tini kaihanga, kaiwhakaako, kaiwhakatangi, whare kōhanga, huihuinga ano, kua tuia he whariki o ngā kawa rohe me te *pukl* ki

waenganui. Kua tautokona te korero nei i ngā tina mahi whakairo whakapaipai o te *pukl*, me i ngā mahi kitea e te iwi whānui.

Kua whiriwhiria te waiata *pukl* ara *Zelený hájové*, i te hunga waiata no Chodsko, hei tauira rangatira o te rohe ite reo, i ngā whakairotanga o te oro hoki. Anei hoki ngā rikoata waiata e rua, arā *Te Karanga o te Dudy* me *Zelený hájové...*, me he kohikohinga o ngā kupu *pukl* Chodish, me he whakatikanga o te tini o nga whakaritenga whakatangihanga *pukl* i te rohe.

### **Czech**

*Pukl, běžně nazývaný dudy, jsou dmýchací dudy, jejichž původ a vývoj může být řazen k starším formám známým jako grosser Bock a polnischer Bock. Nástroj patří k důležitým znakům identity Chodska, etnografické oblasti na západě Čech. Tato práce ukazuje význam pukla v chodské tradici v rámci organologie, pedagogiky, hudební praxe a historie. Spisovatel Alois Jirásek ve své knize Psohlavci poskytl základnu pro posílení chodských tradic.*

*Práce dokazuje, že řada výrobců, hráčů, učitelů, institucí a událostí upředly síť tradic, v níž si pukl udržuje významnou pozici. Toto tvrzení dokládají také výtvarná díla či zdobení nástroje.*

*Na oblíbené písně z chodského repertoáru Zelený hájové je ukázáno použití dialektu a zdobení melodie v daném regionu. K práci jsou přiložena dvě DVD - Call of Dudy a Zelený hájové... , spolu se slovníčkem chodských výrazů a s katalogem nahrávek z terénního sběru.*

## Czech Pronunciation Guide

There are copious versions of pronunciation guides for the Czech language that can be consulted in Czech language books as well as on the Internet. Google Translator also provides opportunities to hear acceptable pronunciations of Czech words. Jesse Johnston developed, and included, a Czech pronunciation guide in his PhD dissertation in musicology, ‘The *Cimbál* (Cimbalom) in Moravia: Cultural Organology and Interpretive Communities’. It is not necessary to develop yet another version, as his guide is fully sufficient, for this thesis. The most relevant information from Johnston follows:

Written Czech uses the Roman alphabet. (*Ch* is also considered a letter and appears in the alphabet after *h*; other letters modified by diacritics are grouped after the unmodified letter.) Spelling is standardized, and pronunciation is phonetic. Stress usually falls on the first syllable of each word. When words are preceded by one-syllable prepositions, the preposition is stressed and elided with the following word. Thus, it is relatively straightforward to sound out written Czech.

Most consonants are pronounced similarly to those in English. The háček [ ˇ ] indicates a ‘softening’ of consonants (e.g., *č* is pronounced like the /ch/ in **church**). The consonants *d*, *t*, and *n* are palatalized when followed by *ě* or *í* or modified as *d’*, *t’*, *ň* (pronunciation is as though the consonant were followed by /y/, as in **onion**). Many consonants exist in voiced / unvoiced pairs as follows:

|         |  |
|---------|--|
| b / p   | <i>p</i> is unaspirated  |
| d / t   | <i>t</i> is unaspirated  |
| d’ / t’ |  |
| g / k   | <i>g</i> is always hard (as in <b>go</b> ), <i>k</i> is unaspirated                                  |
| h / ch  | <i>h</i> is voiced, but much less aggressively than in English; <i>ch</i> as in Scottish <b>loch</b> |
| v / f   |  |
| z / s   |  |

The remaining consonants are as follows:

|   |  |
|---|--|
| c | <b>ts</b> as in <b>oats</b> , unvoiced             |
| č | <b>ch</b> as in <b>church</b> , unvoiced           |
| j | <b>y</b> as in <b>yellow</b> , voiced              |
| l | as in <b>lit</b> , vocalic (voiced)                |
| m | voiced   |
| n | voiced   |
| ň | as in <b>onion</b> , voiced                        |
| r | pronounced with a quick roll as in Spanish, voiced |



|   |  |
|---|--|
| ř | fricative form of <b>r</b> (basically a voiced, rolled, and aspirated <b>r</b> ; approximated by combining <b>rž</b> ; the source of confounding tongue twisters, and often singled out as a mark of a true Czech speaker by many Czechs, who stress the correct production of this sound) |
| š | <b>sh</b> as in <b>slush</b>   |
| w | like <b>v</b> , found only in loan words   |
| x | like <b>ks</b> , found only in loan words  |
| ž | like <b>g</b> in <b>garage</b> ; sometimes combined with <b>d</b> to form the English soft /j/ as in <b>jazz</b> , often transliterated as <i>džez</i>   |

Vowels are pronounced purely, close to Spanish pronunciation. Vowels can be either long or short, described as *kvantita*. This is a relative lengthening of the vowel sound (Czech teachers usually describe these vowels as ‘twice as long’) rather than a definite stress on the syllable. Length is indicated by the čárka [á, é, í, ó, ú] and kroužek [ů]; *y* and *i* (likewise *ý* and *î*) are both considered vowels and designate the same sound. A complicated system of rules and consonant pairings determines when *y* or *i* is used in spelling. Most vowel pairs are pronounced separately as two syllables; exceptions are the diphthongs *ou*, *au*, and *eu*. In addition, *l* and *r* occasionally form syllables on their own when they are preceded by ghost vowels; thus, *prst* [finger] is pronounced somewhat like the English /pursed/ but with a quickly rolled /r/ and very short /u/.<sup>7</sup>

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<sup>7</sup> Jesse Alan Newhouse Johnston, ‘The Cimbál (Cimbalom) in Moravia: Cultural Organology and Interpretive Communities’ (University of Michigan, 2008), p. xxvii–xxviii.

## Abbreviations

|          |   |
|----------|---|
| ‘DDM’    | <i>Domažlická dudácká muzika</i><br>[Domažlice bagpipe band]  |
| EÚ AV ČR | <i>Etnologický ústav Akademie věd České republiky</i> [The Institute of Ethnology of the Academy of Sciences of the Czech Republic, Prague] |
| LŠU      | <i>Lidová škola umění</i> [People’s School of Arts] This designation was used mainly during the socialist era.                              |
| MCH      | <i>Muzeum Chodska</i> [Chodish Museum in Domažlice]   |
| MMH      | <i>Městské muzeum Horažďovice</i> [Town Museum of Horažďovice]  |
| MJ       | <i>Muzeum Jindřichohradecka</i> [Museum of Jindřichův Hradec]   |
| MSP      | <i>Muzeum středního Pootaví Strakonice</i>  |
| NMNMNO   | <i>Národní muzeum — historické muzeum — národopisné oddělení.</i> [National Museum — historical division — ethnography department]          |
| NVČ      | <i>Národopisná výstava československá v Praze 1895</i><br>[Czechoslovak Ethnographic Exhibition in Prague, 1895]                            |
| NMP      | <i>Národopisné muzeum plzeňské</i> [Plzeň Museum of Ethnography]  |
| PNP      | <i>Památník národního písemnictví</i> [Museum of Czech Literature — Staré Hrady Branch]   |
| ZUŠ      | <i>Základní umělecká škola</i> [Basic Arts School]  |

## Introduction

‘At the mention of ‘Chodsko’, a person will think of unique national dress, the Chodish ‘*koláč*’, perhaps Jan Sladký Kozina, a slightly different manner of speech, the leaning tower in Domažlice, but first and foremost, ‘*dudy*’. — Jan Markup<sup>8</sup>

The Czech radio journalist, Jan Markup, has succinctly described some of the chief features that are repeatedly associated with the Chodsko region nestled at the foothills of the Bohemian Forest in the Czech Republic. Here, in West Bohemia, the bagpipe known as the *dudy* is listed by Markup among characteristics that are closely linked with Chodsko. The roles played by the *dudy*, perhaps more appropriately labelled *pukl* in Chodsko, is at the heart of this thesis.<sup>9</sup> These roles of the *pukl* are interconnected with its historic origins, manufacture, performance practice as well as a source of individual and collective identity for people in Chodsko. As Markup suggests, Chodsko embraces other distinctive characteristics beyond *dudy* or *pukl*. Nevertheless, the *pukl* is one of the most easily identifiable facets of the unique mixture of qualities that have been repeatedly intertwined for decades. Each of these features, outlined by Markup, that help define Chodsko will be briefly elaborated here in order to impart a basic understanding of the region. This will illustrate that Chodsko is a distinctive region in Bohemia with a unique combination of attributes that contribute to a unified identity, at least when viewed through the lens of folklore. These aspects of identity include: clothing — a national dress specific to the region, food — the Chodish *koláč*, folk legend — the folk hero Jan Sladký Kozina, speech — the dialect known as *bulačina* and lastly architecture — the leaning tower of the Birth of the Virgin Mary Church in Domažlice. These are the primary characteristics repeatedly identified and linked with Chodsko.

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<sup>8</sup> Jan Markup, ‘Miroslav Janovec z Malonic - výrobce českých i skotských dud [Miroslav Janovec from Malonice - Maker of Bohemian (Czech) and Scottish bagpipes]’ <<http://lidovepisne.cz/janovec01.html>> [accessed 21 September 2010]. ‘Řekne-li se Chodsko, člověku se vybaví nezaměnitelné kroje, chodské koláče, možná Jan Sladký Kozina, trochu jiná mluva, šikmá věž v Domažlicích, ale především dudy.’

<sup>9</sup> See Chapter 4 for historical and present day use of these terms.



Figure 1: A quintessential example of a Chodish '*dudy*' or *pukl* by Jakub Konrady, c. 1960<sup>10</sup>

<sup>10</sup> Michael Cwach collection. The instrument was used by members of the Chodish diaspora community in Prague known as *Sdružení rodáků a přátel Chodska a Pošumaví – Psohlavci v Praze*. Photo courtesy of Jaromír Jungbauer of Stod, Czech Republic.

Markup first cites clothing in his article describing Chodsko. Clothing is perhaps one of the most obvious means of identification in determining class, occupation, interests and life style. The clothing that people choose to wear can be a strong indicator of where an individual's identity and loyalties lie. Members of clubs or gangs wear specific symbols to identify themselves as part of a larger whole. An obvious example of clothing helping identify an individual within a larger group is military uniforms worn by those serving their respective countries. In countries where consumerism is the norm, individuals show they are in the 'in crowd' by simply wearing clothes or accessories of the current fashion having labels of firms that are in vogue prominently displayed.

Chodsko's identity component based on clothing is much more associated with local uniqueness and is a vehicle for Chodish expression. Chodish *kroje* (national dress) cannot be confused with any other national dress given that specific textiles and specialized embroidery are incorporated into this distinctive clothing. In this vein, Robert Garfias in *Music: the Cultural Context* supported the importance of textiles for peoples' identity living in the mountain province of Northern Luzon in the Philippines by including colour illustrations of contrasting examples of textiles from this region. Garfias explains: 'Textiles, like music, serve as an identifying element of cultural expression. [...] Although all [three groups] use similar instruments for their gong ensembles, each group has its own unique gong patterns, and also a unique textile pattern.'<sup>11</sup>

The wearing of a national dress or *kroje*, made of combinations of textiles identifiable as Chodish, coupled with the display of particular patterns of embroidery, is still observable in Chodsko. Specific features of Chodish *kroje* sets Chodsko apart from other regions and helps identify those wearing it as either being from the region or otherwise emulating Chodsko. The 'full' Chodish national costume, as worn by women, consists of an embroidered head scarf, white blouse, sequinned bodice and a shawl. A skirt, red stockings, and black shoes complete

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<sup>11</sup> Robert Garfias, *Music: The Cultural Context* (Osaka: National Museum of Ethnology, 2004), p. 51.

their outfit. Details and patterns of all of these items articles of clothing help identify them as Chodish.



**Figure 2: The back of an historic Chodish bodice showing intricate bead work**

Chodish men also have a particular set of clothing that cannot be confused with other regions. They can wear a wide-brimmed black hat, called a *širák*, or a cap, typically dark green, lined with a band of fur on the outside. A white shirt, a tastefully-embroidered blue vest, yellow breeches, white socks and black shoes are worn by some men on festival days. Sometimes a jacket known as a *kazajka*, having rich embroidery executed in a style restricted to Chodsko, is worn as well.



**Figure 3: Chodish wedding party. Some of the men are wearing the *širák*.<sup>12</sup>**

<sup>12</sup> Jiřina Langhammerová, *Lidové kroje z České republiky [Folk Dress from the Czech Republic]* (Prague: Lidové noviny, 2001), p. 116,120. Jan Holoubek is playing the *pukl*.



Even though *kroje* is an important part of Chodish identity and especially evident at particular events, the daily fashion worn by most people in Chodsko is not unlike contemporary fashion found in the rest of the Czech Republic or Central Europe. However, *kroje* is worn by active participants in folklore as well as others who are not members of folklore groups. People wearing *chodské kroje* can be seen at festivals, village dances, religious ceremonies and other observations associated with the church calendar, or most commonly, included as part of a folklore performance. Chodsko is unique in Bohemia as in certain parts of the region, such as in the village of Mrákov, the mature women still wear a conservative everyday dress called the *kanduš*. These venerable women may be seen attending Roman Catholic Mass in the village or shopping in Domažlice, the ‘capital city’ of Chodsko. This is exceptional, since it is not possible to observe this daily manner of dress in any other part of Bohemia.

Another strong aspect of cultural identity is food; in this category stereotypes abound. The English are known for fish and chips and Yorkshire pudding, Americans are identified with apple pie and hamburgers, Argentines are associated with tasty steaks as well as biscuits called *alfajores*, while the Japanese are renowned for sushi. Czechs consider *vepřo knedlo zelo* (roast pork with dumplings and sauerkraut) their national food. There are, moreover, strong regional associations of food found within the Czech Republic. The northern Moravian town of Štramberk is known for its *Štramberské uši* or Štramberk ears, which are biscuits made in the shape of a severed human ear. In order to bear the official name that is protected by law, *Štramberské uši*, which commemorate the Turkish wars, must be made in Štramberk. The *chodský koláč*, although not so strictly regulated as *Štramberské uši*, is specifically identifiable with the Chodsko region. It is a pastry that looks similar to a pizza and is sold throughout Bohemia. Typically, it has a topping made of *tvaroh* (quark), *mak* (poppy seed — black and white), *povidla* (a prune filling), and sprinkled with almond pieces, raisins and icing sugar. In preparation for the St. Lawrence pilgrimage and Chodish festival, held annually in August, most women in Chodsko are at home, grinding poppy seed, kneading dough, and near their ovens baking this most palatable pastry. I had the pleasure of assisting Hanka Jindřichová and

Helena Jindřichová of Domažlice by grinding black and white poppy seed for their array of *chodské koláče*, each having a slightly different design, made on the morning of the first day — 13 August 2004 — of that year's version of the annual Chodish festival.



**Figure 4: One of many *chodský koláč* made in the Jindřich household in Domažlice**

Kamil Jindřich, Hanka Jindřichová's husband, is currently the director of the Domažlice's cultural centre and oversees the tourist information centre. He commented upon the importance of the pastry to Chodsko:

I am surprised at how many people talk about the Chodish *koláč*, a thing that we think of as common or at least we don't think of it as something completely unique. Whenever there is visitor the first thing they want to know is where the *koláče* [plural form] are sold. It is a strong phenomenon for current visitors to Domažlice within the framework of tourism. It is one of the reasons they come. They don't come mainly for the *koláče*, but they don't want to leave without one.<sup>13</sup>

As much as the tradition of baking Chodish *koláče* is very tangible today, there is another aspect of Chodish identity that is not so straightforward and finds its origin in the hazy past. It is an example of the inescapable reality that real or imagined events in the past influence present day perceptions and events. The late seventeenth-century legend of a peasant revolt by the Chodish people against the local noble and land owner — Wolf Maxmilián Laminger von

<sup>13</sup> Kamil Jindřich, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-23.9.2009-42.



Albenreuth, known simply as Lomikar in Chodsko — still lingers. One of the leaders of the movement and its chief martyr Jan Sladký Kozina, who was an historic figure, came from the Chodish village of Újezd. The Kozina farm is now a museum dedicated to this legendary individual and the folkways of the region. Coincidentally, it is located only a few hundred metres from where the Chodish tradition of making bagpipes, both *dudy* and *pukl*, was established in the last half of the nineteenth century by the maker Wolfgang ‘Bolfík’ Šteffek (1842–1923). A *pukl* made by ‘Bolfík’ is included as an exhibit at Kozina’s farm.

The status of Kozina, who was executed by hanging in Plzeň on 28 November 1695, was elevated and assured, due to the popularity of the historical novel *Psohlavci*. *Psohlavci* can be translated as ‘Dog-headed Folk’ or ‘Dogheads’ and its origin is rooted in long tradition of the border guards of Chodsko monitoring the border between Chodsko and Bavaria with their dogs. Even a particular breed of dog has been recognized and ‘Chodish’ and helps define the relationship between Chodsko and these dogs; the term *chodský pes*, literally Chodish dog, has officially been used since 1985 to denote this breed which is similar to Belgian and German Shepherds. This dog is also known as the Bohemian Shepherd, *Chodenhund*, Czech Sheepdog, or Bohemian Herder.<sup>14</sup>

Initially, the literary work *Psohlavci* appeared as a serial in 1884 in the nationalistic magazine *Květy*, and was later presented as a novel in 1886 by the one of the most influential Czech authors of the late nineteenth century, Alois Jirásek. It is within these pages of *Psohlavci* that the account is narrated with recurring references to the *dudák* or bagpiper, Jiskra Řehůřek. Essentially, Jirásek, with the help of the illustrator, Mikuláš Aleš, whose illustration depicting *masopust* (carnival) in the novel includes a *pukl*, portrayed Chodsko as a region of patriotic peasants who were treated poorly by the owner of the local manor, Lammingier (Lomikar). Even more so, the rebellion of the Chodish people served as a metaphor for some Czechs, who were striving for national recognition, from the Austro-

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<sup>14</sup> ‘Chodský Pes’ <<http://www.chodskypes.cz/>> [accessed 13 June 2012].

Hungarian Empire. In short, this example of nationalistic literature was partially responsible for forming the identity not only that of Chodsko, but of the entire Czech nation.



Figure 5: The leaning tower (left) Jan Sladký Kozina (middle) and the *psohlavci* emblem (right) as depicted by Mikuláš Aleš.<sup>15</sup>

<sup>15</sup> Karel Kovařovic, *Psohlavci [Dogsheads]* (Prague: Hudební matice praha, 1950). This illustration is on the cover of this edition of the piano score of the opera. The *čakan*, in the right hand of Kozina, has also come to represent Chodsko. Here, the artist, Aleš has written Sladký's name as 'Jan Kozina Sladký', however, the conventional way to write it is 'Jan Sladký Kozina'.

The legend was made even more meaningful and vivid before the eyes and in the ears of the Chodish, Czechs, and international visitors by the successful operatic version of *Psohlavci* (1898). The music was composed by Karel Kovařovic and performed in the National Theatre in Prague to full houses. Rosa Newmarch (1857–1940), the British music critic and champion of Czech composers Janáček, Suk and Vycpálek,<sup>16</sup> was favourably impressed with the opera during her visit to Prague in 1919 — more than two decades after its premier. She wrote, ‘The strongest musical impression of my visit to Prague was undoubtedly a fine performance of Karel Kovařovic’s [sic] great historical opera, *Psohlavci* — the ‘Dog-headed Folk [...]’.<sup>17</sup> Newmarch reported that Kovařovic’s operas, even after two decades of performances, were popular and performed in the National Theatre to capacity audiences:

It is difficult to say which of these [Kovařovic’s] two operas—‘*Psohlavci*’ or ‘*The old Bleaching-house*’—draws the biggest audience in Bohemia; difficult, because on every occasion when one or the other is announced the house is crowded out, and relief performances have to be given within a few days to satisfy the demands of the public.<sup>18</sup>

Undoubtedly the opera *Psohlavci* had played a role in forming an image of Chodsko in the minds of those that attended the performances. Specific references to the folkways of Chodsko can be found in the opera. The impact of costumed performers dressed in the style of Chodish *kroje* appeared on stage and cemented visual stereotypes of the Chodish people. In the first scene of the opera an adaptation of the melody and lyrics of the Chodish folk-song ‘*Zelený hájové*’ is the first vocal presentation that the audience encounters. ‘*Zelený hájové*’ has possibly become an integral part of Chodish culture due to its incorporation into the opera. Also in the first scene of the opera the character Jiskra Řehůřek, a bagpiper, is introduced. In productions by the National Theatre in Prague, this character repeatedly entered the country’s most revered operatic stage in every production with either a mock-up or genuine *pukl*, which surely helped the audience link the *pukl* to Chodsko

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<sup>16</sup> H.C. Colles, Peter Platt and David Brown, ‘Newmarch [née Jeaffreson], Rosa’, *Grove Music Online. Oxford Music Online.*, 2011 <<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/19822>>.>.

<sup>17</sup> Rosa Newmarch, ‘The Music of the Czecho-Slovaks: National Opera in Prague’, *The Musical Times*, 60 (1919), 592–595 (p. 594).

<sup>18</sup> Newmarch, 592–595 (p. 595).





Figure 6: Pavel Červinka as Jiskra Řehůřek and Josef Hajna as Jan Sladký Kozina in 1985<sup>19</sup>

Karl Šípek integrated Chodish dialect words into the libretto of the opera. In his novel Jirásek likewise made *Psohlavci* easily acceptable as Chodish by penning the speech of the Chodish characters in Chodish dialect. This regional vernacular, which preserves older aspects of the Czech language, is called '*bulačina*' among the Chodish people; it is their language. The origin of this term comes from the pronunciation of the past tense of the verb 'to be' '*byt*' – '*bul*' rather than the more standard – '*byl*'. It is still spoken, not just by the elderly, but also by youths having close associations with families in Chodish villages. Jan Faschingbauer, former string bass player in the folklore group Domažlická dudácká muzika 'DDM', described his personal experience with the complexity, use as well as the recognition of *bulačina* by others:

There are different forms. The older people still speak an older form in the villages, as their ancestors did, but this is quickly changing due to exposure to the media. Sometimes people will use it if they want to speak more formally about Chodsko. On the other hand, when people like to show off in another region they might say how something is said in Chodsko. Another point is this, when I studied outside of the region the first thing the more experienced teachers would ask

<sup>19</sup> Photo from the 1985 production of *Psohlavci*. From the archive of the National Theatre in Prague. Photo identification number O 289h-17h. Used with permission.

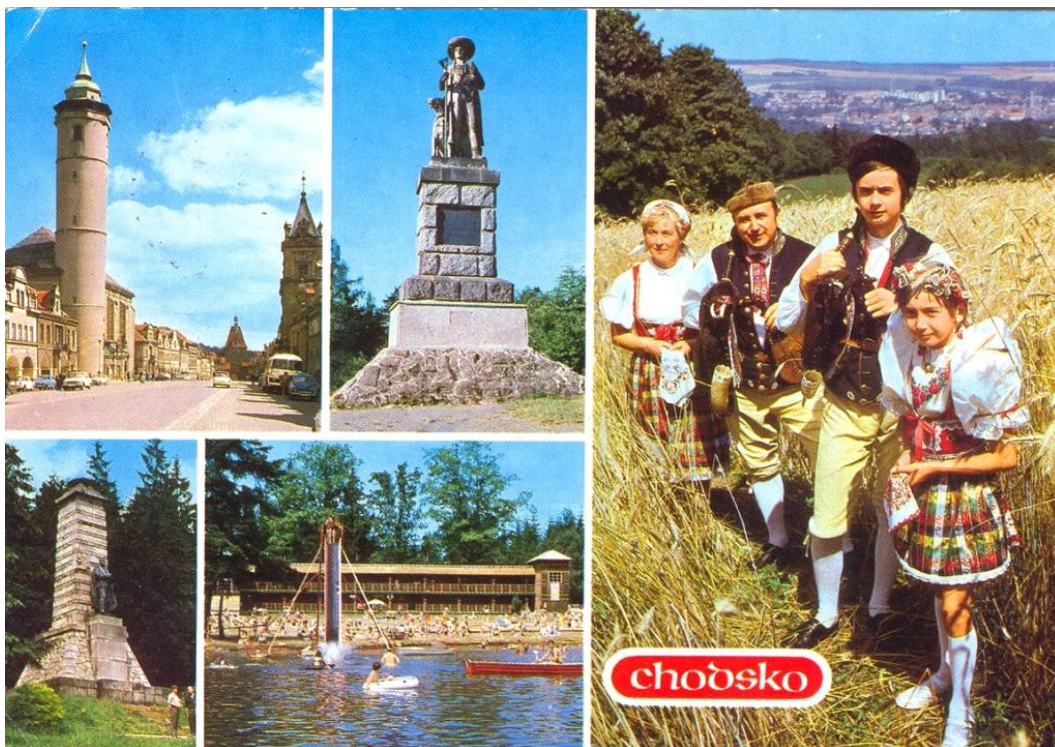
was, where am I from, since they could recognise my accent. That happened to me fairly often when I talked; they quickly recognised this.<sup>20</sup>

Language is certainly a key aspect of regional identity, however, architecture is also a powerful indicator of place. While not as well-known as the Eiffel Tower in Paris or as old as *Torre pendente di Pisa*, the 56m tower of the Birth of the Virgin Mary Church has become the primary architectural representative of Domažlice and Chodsko. Located on the elongated square in Domažlice it leans 60 cm off its axis. As the focal point of the square in Domažlice, it often appears in tourist publications including postcards. A visitor who climbs to the top of the tower is rewarded with a view that includes the villages, fields, paddocks, and forests of Chodsko.

Of all of the examples discussed, Markup maintains that *dudy* or bagpipes would be ‘first and foremost’ in people’s minds at the mention of Chodsko. Chodsko, however, is not the only region in Bohemia that is linked with the *pukl*. Perhaps, most people living outside of Chodsko also associate *dudy* or *pukl* with the town of Strakonice, an industrial city in South Bohemia whose association with bagpipes is partially rooted in the nineteenth-century play *Strakonický dudák aneb Hody divých žen* (*Schwanda the Bagpiper or The Feast of the Wild Women* – 1847) by Josef Kajetán Tyl (1808–1856). Tyl was a Czech nationalist playwright and the author of the text to the national anthem of the Czech Republic, *Kde domov můj*. It is reasonable to presume Markup places the *dudy* last in his list of Chodish attributes in order to accentuate the introduction of the subject of his article, the instrument maker Miroslav Janovec of Malonice. Indeed the making and playing of instruments, sometimes labelled *dudy* and at other times *pukl*, are understood as an expression of the identity of the people of Chodsko (further explanation and clarification of the use of the terms ‘*dudy*’ and ‘*pukl*’ are concentrated in Chapter 4). The perception that the *pukl* is representative and closely associated with Chodsko is analogous to how musical instruments help define communities around the globe.

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<sup>20</sup> Jan Faschingbauer, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-24.9.2009-44.



**Figure 7: Postcard illustrating aspects of identity within Chodsko**

The ethnomusicologist Philip Bohlman recognizes the significant role that instruments can play in aspects of identity. His general observation of the folklore in Europe is applicable to Chodsko:

In the idealized folk society of Europe, then, an instrument is somehow the extension of the individual musician yet a marker of the community's musical identity. It is a specific product that we should be able to trace to its maker and the particular roles it plays in a given community. If this understanding of the folk instrument is idealized, it nevertheless underscores the importance of the instrument as a measure of European folk music itself as product that comes into being according to a special set of conditions.<sup>21</sup>

Building on what Bohlman stressed, this thesis focuses on the importance of the 'special set of conditions', including makers, context, and performance practice as applicable to the *pukl* in Chodsko.

As important as these topics contained in this thesis are to those living in Chodsko, it is necessary to keep any view of this topic in perspective. The characterization of the *pukl* and its close association with Chodsko, however, is not meaningful for all who live in Chodsko. For

<sup>21</sup> Philip V. Bohlman, 'The Musical Culture of Europe', in *Excursions in World Music*, Fourth (Upper Saddle River, NJ: Pearson Prentice Hall, 2004), pp. 201–232 (p. 219).

individuals in Chodsko, the *pukl* along with other aspects of Chodish identity, such as the significant novel *Psohlavci*, is irrelevant. And yet for others, this musical instrument and associated traditions are truly a significant part of their Chodish identity, social activities and personal identity. Consequently, the inclusion of the *pukl* is obligatory to any cultural description of the Chodsko, particularly in the realm of folklore. All participants in this study were enthusiastically participating in the folklore of Chodsko during the period of this study. However, it should be kept in mind that the results and attitudes found in this research can be nothing more than a reflection of those who have either communicated their views by oral or written means and by interpretation of their actions. Therefore, the observations contained within represent only a portion of the population of Chodsko and not take into account the view of every individual in the region.

Since this is the current state of affairs, a suitable metaphor is sought in order illustrate the complexity and ever-changing relationships encountered within Chodsko. While there are many ways in which to look at the intricacy of the region, Chodsko might be adequately characterized as a collection of panes of coloured glass much like a stained glass window. Some panels are ancient, while some have been recently installed — replacing older broken pieces. Some pieces in the window, like those representing the Jewish community, were lost years ago and are still missing. Some pieces have changed with the times. At one time people could go to Plzeň or Prague from Chodsko in coaches pulled by steam locomotives; these have been replaced by diesel versions. Some pieces of glass representing aspects of the bagpiping traditions are among the oldest and appear to be the most permanent members of the collage. Normally, sections of glass representing the bagpiping traditions, such as its origins, history, manufacture, and performance practice, might only draw minimal attention to those admiring this ‘Chodish Window’. Nevertheless, when viewed through time these panes are sometimes intensely illuminated, thereby drawing the attention of the window’s admirers. At these moments particular attention is given to those panes associated with the *pukl*.

This thesis sets out to examine the *pukl* and the way it forms an important part of Chodish identity by illuminating the panes of glass that link the *pukl* with Chodsko. Initially, aspects of topics including organology, history and geographic region, makers, folklore, and pedagogy as it relates to the *pukl* are presented. Following chapters consider, ‘*Zelený hájové*’, a folk-song considered the Chodish Hymn<sup>22</sup> and will involve published and transcribed versions. Further evidence of links to Chodish identity and establishment of tradition is demonstrated by contemporary solo performance practice. This thesis focuses primarily on Chodsko and does not make comparisons with other regions, except on occasions when such an activity will further bolster understanding of Chodsko. The views of members of one of the most active folklore bands in the Chodsko, ‘DDM’, are incorporated and help to determine the extent to which the *pukl* is linked to other aspects of Chodish folklore.

A survey of the makers and their output of *pukl* made for players in Chodsko, clearly demonstrates that there has been a long association between the *pukl* and Chodsko. Within decades, after the introduction of the instrument to Chodsko from Bavaria in the middle of the nineteenth century, the *pukl* began to be made by local craftsmen. However, this examination of historic references to the *pukl* is not sufficient to allow an exact replica of any particular *pukl*, but is included so that the reader might recognize that the *pukl* made and played in Chodsko is part of a continuous tradition.

The recordings and written transcriptions of performances by eighteen active players of the *pukl*, playing, ‘*Zelený hájové*’ are included. These help define the living tradition of playing the *pukl* in Chodsko and show to what extent performance practice has been influenced or supported by the local school of elementary arts, which includes music and folklore as part of its curriculum. Generational differences in the players’ attitudes toward playing the *pukl* are detectable. In the spirit of preservation, these recordings and transcriptions may prove valuable for future study of *pukl* playing.

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<sup>22</sup> Josef Kuneš of Domažlice has expressed to the author that the song is considered the unofficial hymn of the region. The author observed the well-known folklore performer Zdeněk Bláha publically introduce ‘*Zelený hájové*’ as the Chodish Hymn at the 75<sup>th</sup> Pošumavský věneček held on 12 February 2011 at the Národní dům in Smíchov.



In summation, Chodsko has a set of contributing factors making it a uniquely identifiable region in which the *pukl* is an integral part of making the region exceptional. This thesis demonstrates that the *pukl* has become, and continues to function as, one of the fundamental components of Chodish identity and tradition.

## Methodology

The approach of this thesis includes organology, fieldwork, and transcription embedded in identity and place. Martin Stokes wrote that ‘... music is socially meaningful not entirely but largely because it provides means by which people recognise identities and places, and the boundaries which separate them.’<sup>23</sup> This certainly applies to Chodsko as a region where much of the population identify themselves and their boundaries through the characteristics outlined in the introduction. All of these aspects, the national dress, the Chodish *koláč*, Jan Sladký Kozina, the dialect *bulačina*, unique architecture, and the *pukl*, help to form boundaries that separate them, or make the ‘identifiable’ in today’s world. Hence, Chodsko cannot be confused with any other region.

The *pukl* is unlike ‘universal’ instruments such as pianos, electric guitars, clarinets and trumpets which, for the most part, do not attach any regional or national connotations. In Chodsko, the *pukl* is consistently used to play what is thought of as Chodish music. Only rarely have musicians in Chodsko played music on the *pukl* perceived to be from other regions in Bohemia or foreign countries. Generally, Chodish *pukl* players are not interested in playing songs from the Strakonice region, another region of Bohemia where the *pukl* is well-known. Even though its historic origins can be found in Bavaria, the *pukl* has become a regional instrument in Bohemia — a Chodish instrument. In this respect, it is not unlike the various types of Himalayan lutes, or *dranyen*, that have come to be characterized as an ‘emblem’ of parts of Tibet, India, Nepal, and Bhutan. While the exact origin of the *dranyen* is unknown, much as the general history of bagpipes is ambiguous, each *dranyen*, is identifiable by regional characteristics.<sup>24</sup> It is also disingenuous to label the *pukl* as a Czech national instrument, as it never was played on a regular basis in all parts of Bohemia and Moravia and its origin, as outlined in this thesis, is ‘foreign’. Furthermore, the overwhelming majority of contemporary Czechs have never seen or heard the *pukl* in person. If they were to encounter a *pukl* being

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<sup>23</sup> *Ethnicity, Identity and Music: A Musical Construction of Place*, ed. by Martin Stokes (Oxford: Berg, 1997), p. 5.

<sup>24</sup> Ian Collinge, ‘The Emblem of Tibetan Culture: The Dra-nyen (The Himalayan lute)’, *Chime Journal*, 6 (1993), 22–33 (pp. 22–33).

played, in the Czech Republic they might associate it with regions such as Chodsko, or with the town of Strakonice in South Bohemia, but not representative of their entire country.

Jesse Johnston, while describing his research, rightly believes that instruments are helpful in defining communities of musicians. '[T]he study of musical instruments in terms of their history and social function, design, construction and relation to performance' is defined as organology.<sup>25</sup> Johnston fashioned a most appropriate term, applicable to this thesis, 'cultural organology'. Such terminology provides focus and describes the approach taken in his PhD dissertation 'The Cimbál (Cimbalom) in Moravia: Cultural Organology and Interpretive Communities':

[...] this dissertation [Johnston's] is best characterized as a study in cultural organology. Instruments can be seen a multivalent objects evocative of many ideas. Musical instruments shape more-or-less well-defined communities of musicians, teachers and listeners—to which I apply the term interpretive communities.<sup>26</sup>

The same approach has been helpful in the formulation of the framework for this thesis, however, instead of the *cimbál*, my thesis considers the *pukl*. A well-defined community of musicians, teachers and listeners, an interpretive community, is what has been found in Chodsko. Perhaps not all the names easily come to mind, but almost all of the faces of those who are involved with folklore in Chodsko are familiar to me. Once more, this work which focuses on a single type of bagpipe, the *pukl*, closely parallels Johnston's work and is 'devoted to more clearly explicating the particular significances of one instrument [...] — the cimbalom, or *cimbál* as it is called in Czech'<sup>27</sup> Both works are primarily cultural organology studies of instruments associated with established and recognized folkloric regions in the Czech Republic.

In today's research paradigm a holistic approach to organology, such as Johnston's, is desirable. In the fourth part of a series of articles in the *Historic Brass Society Journal*, Sabine

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<sup>25</sup> Laurence Libin, 'Organology', *Grove Music Online*. *Oxford Music Online*, 2011  
<<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/20441>>>.

<sup>26</sup> Johnston, pp. 25–26.

<sup>27</sup> Johnston, p. 25.

Klaus of the National Music Museum, USA, concurs and promotes this approach to organology:

There is little that can be added to the philosophy articulated in the previous articles, that organology should be pursued in the broadest possible meaning of the term: as the study not only of an instrument as an object per se, but also in its musical, historical, sociological, technological, symbolic, and scientific context.<sup>28</sup>

Sabine Klaus also offers, ‘The analysis of a single musical instrument is not possible without awareness of context, even at the most rudimentary level.’<sup>29</sup> Klaus continues by outlining four areas helpful for cataloguing instruments, usable in a museum setting. They are: 1) terminology, 2) determination of pitch and musical qualities, 3) determination of the maker’s name, provenance, and date of an instrument and 4) technical description, construction details, and decoration.<sup>30</sup> This thesis reflects these philosophies and attitudes and aspects of all of these points are included.

But the most intriguing aspect of organology lies within what Klaus has termed, ‘The cultural perspective of organology’, essentially Johnston’s ‘cultural organology’, which includes visual and symbolic aspects, and technical developments of instruments in relation to human activity. Klaus acutely observes that ‘[...] dealing with a single musical instrument can open up spheres of almost any other human activity. It can give us important insights into the structure of societies, people’s culture and beliefs, and the regulations of their daily life.’<sup>31</sup> Indeed, using the *pukl* as a vehicle or catalyst, so many aspects of life in Chodsko may be investigated and interpreted.

Perhaps, one of the most attractive and satisfying aspects of carrying out a study of cultural organology is the interaction with participants and colleagues. Many have helped with the development of this thesis and a fundamental approach has been to ask and consult experts. Kraus outlines this important process:

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<sup>28</sup> Sabine K. Klaus, ‘More Thoughts on the Discipline of Organology’, *Historic Brass Society Journal*, 14, 1–10 (p. 1).

<sup>29</sup> Klaus, 1–10 (p. 8).

<sup>30</sup> Klaus, 1–10 (pp. 2–6).

<sup>31</sup> Klaus, 1–10 (p. 8).

No single person can achieve alone all of the above-mentioned tasks required for the informed documentation of musical instruments. No single person combines the knowledge and experience of an organologist, musicologist, historian, ethnologist, technological historian, sociologist, theologian, heraldic specialist, art historian, acoustician, instrument maker, photographer, and so on. Working together with specialists from other fields is therefore crucial if one seriously wants to achieve the goal of understanding a musical instrument in its entirety.<sup>32</sup>

Beyond the *pukl*, which helps define a group of musicians in Chodsko, musicians are further identified through their repertoire. Indeed there appears to be a canon of songs performed in Chodsko. One of these, '*Zelený hájové*' or 'Green Groves', is closely identified with Chodsko. It was not difficult to find eighteen *pukl* players in Chodsko willing to perform this song. In fact the song has special significance for some, as it was the first song they learned on the *pukl*.

A 'performance' demands a combination of various aspects of music making as well as a time and place for all of the elements to come together. In regard to the *pukl*, someone must first make a suitable instrument. Subsequently, performers must learn to play the *pukl* and others must be willing to sing, play along on other instruments, dance, or simply listen, to complete the process. Chodsko is unquestionably a region, an identifiable place, both geographical and culturally, with an identity, where these aspects of music making have repeatedly intertwined for a significant period of time. Although not a unique situation, not every region can claim that they make 'their' own musical instruments, and perform 'their' songs by 'their' own local musicians. The Chodish people genuinely can.

Most of the information gathered and observations made during research were carried out during two periods of fieldwork in the Czech Republic that included relatively small groups of participants. The first session took place from July 2009 through October 2009 and the second from November 2010 to February 2011. Bruno Nettl summed up fieldwork as 'Direct inspection at the source, that's fieldwork: The closest thing to science, it turns out to be more an art.'<sup>33</sup> During both periods of fieldwork I lived in a humble flat located at JUDr. Antonína

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<sup>32</sup> Klaus, 1–10 (p. 8).

<sup>33</sup> Bruno Nettl, *The Study of Ethnomusicology: Thirty-one Issues and Concepts* (Urbana: University of Illinois Press, 2005), p. 148.

Žlábka 208 in Domažlice. I rented this space from Jana Kunešová, the mother of the eminent *pukl* performer Josef Kuneš, which afforded me the opportunity to live under the same roof with one of the most informed families regarding Chodish traditions.

After my first visit to Chodsko in May 1998, as part of a tour, I spent time in the region either on short visits or living there for periods of up to four months. As a result, I am neither completely an insider nor an outsider. Being fully neither has its advantages and disadvantages. As an observant outsider, one can take note of the many things that are either new or otherwise unfamiliar to the observer in a distinct culture. As a person becomes more accustomed to what was once unfamiliar, then some of the features that distinguished the new environment fade or disappear and ultimately escape notice. In this way a true insider might not be the best observer of a region like Chodsko. Accordingly, the following demonstrates how I am not fully an insider or outsider. While I am able to speak and understand Czech, I am not able to do so as a native speaker. Occasionally, I am reminded of my North American heritage because of my American accent and less than perfect use of Czech grammar. I also do not have the complete set of cultural knowledge that is acquired while growing up in one's native land. On the other hand, I am able to receive some praise while participating in local activities. Compliments are not given freely in Chodsko and on one occasion, Dr. Roman Kalous, who, moreover, cannot be characterized as being liberal with praise, after some observation and consideration, complimented me on my dancing of traditional Czech polkas and waltzes during a dance in the Chodish village of Starý Klíčov. This remark was perhaps an indication that I was not a complete outsider, but had become proficient with at least one of life's activities in Chodsko to a point deserving of comment. Nonetheless, the time spent in Chodsko coupled with making an effort to be involved has resulted in a two-way relationship of trust with the participants. This was reflected in having excellent access to those active in folklore in Chodsko.

On occasion I have been able to participate in Chodsko as a performer. Once, I played *pukl* with 'Domažlická dudácká muzika' for a dance in Strakonice. I have also appeared as a

soloist on two occasions at the Chodish Festival in Domažlice. There have also been less formal opportunities including improvised settings during *masopust* at the pubs 'U Hadamů' in Postřekov and 'Hospůdka na kopečku' in Filipova Hora. During all of these activities the attitudes and behaviour of participants were observed. These activities have given me musical insights as well. One of these is a better understanding of the structure of the music performed. This has ultimately led to the formation of a set of expectations of what particular combinations of instruments should sound like and the roles of each. I have also participated in similar activities in the Blata and Prácheňsko regions of Bohemia. Taken as a whole, the most important aspect of being a participant in all of these places, and the only thing that really matters, has been in deepening friendships and respect for other musicians.

A method of gathering information for this project was through one-on-one interviews preserved on DVDs. These interviews were structured around prepared questions that were approved by the University of Canterbury's Human Ethics Committee. Even though group interviews might have been helpful, I chose to conduct individual interviews and have since concluded that the participants were willing to divulge opinions that they would have not necessarily shared within a group setting. There were three groups of participants and informants interviewed:

- 1) Six members of 'DDM' of which one, Josef Stočes, in lieu of an interview on-camera, completed his interview via email.
- 2) Four craftsmen who have made the *pukl* for musicians living in Chodsko.
- 3) Eighteen players of the *pukl* aged 14 to 78. The time and venue for the interviews were, in most instances, left up to the each individual. In some cases interviews that were originally agree upon, had to be rescheduled due to unforeseen changes in the interviewee's schedule.

Although some of the participants were quite proficient in English, all of the interviews were conducted in Czech, which was preferable to ensure clear expression of ideas by the participants. Sometimes, if deemed necessary, English was used to further clarify a question or

response. After returning to New Zealand the interviews were translated and transcribed directly into vernacular English reflecting the style of Czech speech used by the participants. These translations and transcriptions were then sent back to the participants who were encouraged to make corrections or add material. Participants were also offered the opportunity to remove any material that they did not want included in the written documents. One participant, Dr. Roman Kalous, requested to review the recorded interview in order to assess the accuracy of the translation. This request was honoured and Kalous and I had a chance to revisit the recording and transcript together in a café on the square in Domažlice. It was a valuable process and it might have been beneficial to meet with each of the participants and go over their transcripts, however, it was not feasible due to lack of time.

All of the interviews were recorded with a Sony DCR-DVD650 camcorder, which recorded to 1.4 GB Sony, Maxell and Panasonic 8 cm DVDs. The Sony camcorder does an adequate job of recording speech, but it was thought necessary to enhance the quality of the sound recording especially when dealing with the performance on the *pukl*. Therefore a Zoom Handy Recorder H4 stereo recorder was also utilized for recording the eighteen performances of the folk-song ‘*Zelený hájové*’ and resulted in a truer representation of the timbre of the *pukl*. The video and audio files were then expertly combined by Stephen Compton, music technician in the School of Music at the University of Canterbury.

The pitches of eighteen *pukl* were determined using the Korg TM-40 Chromatic Tuner Metronome. This was accomplished by either clipping a Peterson TP-2 clip-on tuning pickup on the bell of the drone pipe of each participant’s *pukl*, or in some instances when the tuner was not available during the interview, the pitch was measured with the same device, but through playback recordings. The estimated tolerance for the measurements using the pick-up on the drone pipe, are accurate to within plus or minus 1 Hz base on A = 440. The tolerance is slightly more for the pitch measurements based on the recordings, due to extraneous pitches that were unable to be filtered out.



The writings of Bruno Nettl inspired the employment of the traditional method of transcription. This exercise significantly improved my understanding of *pukl* performance in Chodsko and it is anticipated that the results of this exercise in the form of written transcription and observations of performance practice will benefit others — perhaps in unanticipated ways. In any case, examples of the performance practice of eighteen *pukl* players' interpretation of '*Zelený hájovce*' has been preserved for posterity. Furthermore, these transcriptions might have practical applications for those who might wish to gain a passive understanding of *pukl* playing or, alternatively, for those who might desire to emulate Chodish *pukl* players. Hence, these persons now have access to material that they can interpret on their own. As much as transcription might benefit others, Nettl, however, did not dismiss the fundamental value of the transcription process as something to enrich the personal knowledge of the ethnomusicologist:

The amount of transcribing and the role of transcription in the career of the typical ethnomusicologist have decreased, and now, with the coming digital age, the concept of transcription itself is in question. But still—at least this is my own perception—we need to maintain the skill of transcribing in the old-fashioned way, by ear, less maybe for formal research than to show ourselves that we comprehend recorded music. And for better or worse, as we continue significantly to deal with music in its visual form, transcription remains one of the few diagnostic techniques of the ethnomusicologist.<sup>34</sup>

The Internet can be extremely helpful with a topic such as the *pukl* in Chodsko. As the Czech Republic is a country that embraces technology as much as any other, it was opportune that some of the most important Czech ethnographic texts were made available online during the writing of this thesis. These include full text versions of the ethnographic journal *Český Lid* for the years 1892–1932. Also of importance are town, village and festival websites. Although sometimes un-authored, they can be considered as an adequate source of orientation; at the very least, they reflect the perspectives of their respective organizations.

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<sup>34</sup> Nettl, p. 91.

‘E-fieldwork’ is the term utilized by Abigail Wood to support the validity of using materials and methods that have become available for research in music via the internet.<sup>35</sup> In point of fact, this research in regard to the *pukl* and Chodsko might not have begun without the dawn of e-fieldwork. As early as 1998, I first searched the web for information about the *pukl*. There was very little. The information is still relatively sparse, but has increased during the last years. A significant increase has been noticed since the commencement of this thesis (1 November 2008). This is primarily demonstrated with the availability of historic texts made searchable by Google books, which has begun to show the widespread use of the *polnischer Bock* (precursor to the *pukl*) in Germany in the eighteenth century. Additionally, visual and audio content on YouTube related to Chodsko has increased appreciably. More e-fieldwork was employed during the final stages of completion of this thesis. Email correspondence and Skype (phone) were used to solicit opinions and information, verify and augment information already gathered, and to acquire needed images to augment the text. The large majority of email correspondence was with people that I have known for more than a decade. I have seen them participate in events primarily associated with the *pukl*, including weddings, birthdays, *masopust*, and festivals. Each of these helps to define the cultural mix in Chodsko.

The Modern Humanities Research Association [MHRA] style guide was followed in the writing of this thesis. Otherwise, *Music in Words*<sup>36</sup> by Trevor Herbert was consulted relating to matters specific to music. As this thesis is largely an organological work, a logical choice was to use the guide recommend by the Galpin Society for their journal.

In summation, the methodology of research includes cultural organology, fieldwork, transcription, and e-fieldwork. A combination of traditional techniques and current trends in research has proven to be an effective approach for clarifying the role of the *pukl* within geographical and traditional boundaries—including musical boundaries—in Chodsko. All of these help to define the unique culture and traditions of Chodsko.

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<sup>35</sup> See Abigail Wood, ‘E-Fieldwork: A Paradigm for the Twenty-first Century?’, in *the new (ethno) musicologies* (Lanham, Maryland: The Scarecrow Press, Inc, 2008), pp. 170–187 (pp. 170–187).

<sup>36</sup> Trevor Herbert, *Music in Words* (Oxford: Oxford University Press, 2009).

## Chapter 1: The organology of the Chodish *pukl*

An adequate description of the *pukl* is necessary before any consideration of its role in Chodsko might be attempted. Having a remarkable sound, the *pukl* is a bagpipe that has an impressive visual impact. Observers unfamiliar with the instrument are often drawn to the parts of the *pukl* that hold the greatest visual interest. Perhaps the carved head, typically representing a goat's head, is the component that receives the most comment. More than just serving an ornamental role, the head also has a functional role, that is, it is the stock for the chanter pipe. Soon, those newly initiated to the *pukl* notice the hair-covered air reservoir, or bag. These are made or covered by genuine or imitation fur of mammals; members of the public often ask for permission to touch these attractive pelts. Those unfamiliar with the instrument often correctly identify the cow horns that are used for the bells of the drone and chanter. Perhaps the most commonly expressed observation is that the *pukl* is not mouth-blown like the Great Highland bagpipe but rather bellows-blown.

The *pukl* is a bagpipe that can be considered having a role in what bagpipe scholar Josef Režný of Strakonice has identified as the Central European bagpipe zone. Režný has identified the zone as including the following regions; southern, southwestern and western Bohemia, Lower and Upper Austria, Lower Bavaria, Upper Palatinate and a part of Saxony. According to Režný, bagpipes having single reeds in both the chanter and drone pipe have been played in this zone since the sixteenth century.<sup>37</sup> The *pukl* is also included in the group of instruments known as bagpipes played by people in cultural contexts found throughout Europe, North Africa and the Middle East.<sup>38</sup> Adopting a broad approach, Kay Kaufman Shelemay has provided a sufficient description of features common to all bagpipes; these features suit the *pukl* as well:

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<sup>37</sup> Josef Režný, *5000 let s dudami [5000 Years with Bagpipes]* (Prague: Aula, 2004), pp. 75–76.

<sup>38</sup> For an introduction to the many kinds of bagpipes, see Oliver Seeler's website, 'The Universe of Bagpipes' at <http://www.hotpipes.com/>. There, examples of bagpipes are introduced with sound examples. A *pukl* is included and is named ČESKÉ DUDY (or BOHEMIAN BOCK) on this site.

The bagpipe is a wind instrument whose basic parts are an air reservoir, the bag that is squeezed under one arm; a blowpipe through which the player supplies air from the reservoir either from his mouth or a set of bellows held under the other arm, and one or more sounding pipes fitted with reeds that vibrate to produce the sound.<sup>39</sup>

The *pukl* is a musical instrument that has the 'basic parts' common to all bagpipes as outlined by Shelemay. Indeed, the *pukl* has an air reservoir, or bag, that is typically made of the hide of a goat or dog with the hair retained. Bellows are employed rather than a blowpipe. *Pukl* have two sounding pipes, a chanter and a drone, that are typically configured to be played in the key of E<sup>b</sup> major, as well as other keys, most commonly, D, F, and G. The melody pipe, or chanter, has seven finger holes, six on the front and one hole near the top of the chanter on its reverse side which is covered by the thumb of the upper hand. Additionally, there is one tone hole at the bottom of the chanter, b<sup>b</sup>, which might serve a melodic purpose just as any of the finger holes. But in certain styles of playing, when the fingered notes of the chanter are played in staccato fashion — meaning there is a relatively significant amount of time when all the finger holes are closed — this tone hole sounds b<sup>b</sup> and results in an auditory illusion. Namely, it gives the impression that a second drone is present at times when it sounds an octave and a fifth above the primary/bass drone. It is possible to play the following notes on chanters of a *pukl* tuned in E<sup>b</sup> major — b<sup>b</sup>, d', e<sup>b</sup>', f', g', a<sup>b</sup>', b<sup>b</sup>' and c''. The drone pipe, however, when in good order, produces a constant pitch and sounds E<sup>b</sup>. The tones for *pukl* in other keys might be determined by appropriately transposing the listed pitches.

The chanter stock and drone pipe stock of the *pukl* are tied into the bag. The stocks are wooden components in which the chanter and drone pipes are inserted. The chanter stocks of traditional *pukl*, are shaped and fashioned, either by turning or carving, to represent the head of a goat. The design of the stock also helps to place the chanter in a comfortable playing position. The drone stock is more straightforward affair; it is essentially a short wooden tube, which has provisions to receive the drone pipe as well as being 'tied into' the bag. As the upper

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<sup>39</sup> Kay Kaufman Shelemay, *Soundscapes: Exploring Music in a Changing World*, 2nd edn (New York: Norton, 2006), p. 146.

ends of the chanter and drone are inserted into their respective stocks, the other end of the chanter and drone pipes end with a curved, funnel-shaped bell. The bells might be made with long cow horns bent in that shape similar to the letter ‘U’, or made from a combination of cow horn and metal of which the details of construction can vary. Each of these pipes, the chanter and the drone, has a heteroglot, single beating reed, which is set into motion and vibrates while the air in the bag is compressed by the arm of the player and forced into each of the pipes.

Many people are familiar with the Great Highland Bagpipe closely associated with Scottish heritage. The differences between the main features of these two bagpipes, the Great Highland Bagpipe and the *pukl*, are outlined here for further clarification of the characteristics of the *pukl*. The chanter, or melody pipe, of the Great Highland Bagpipe has a conical bore, while the *pukl* has a fully cylindrical bore or in rare instances a slightly modified cylindrical bore (slightly widened in some sections, namely in the lowest section).<sup>40</sup> A double reed, similar to that of an oboe or bassoon albeit bigger and stronger, is used in the chanter of the Great Highland Bagpipe, while a single beating heteroglot reed, rather similar in design to that of a clarinet, is placed in the *pukl*’s chanter. Although the reeds of drone pipes of both instruments have a similar, single-beating reed design, the Great Highland Bagpipe has three, straight drones, a bass and two tenors, configured in an upright, vertical arrangement. Meanwhile, the *pukl* has only one drone, which includes a section of pipe called the *velký kříž* [large cross]. The large cross creates a 90° angle in the drone at a point approximately 1/3 of the way along its external length from the attachment point with the bag. This is an innovation of great convenience, as it allows most of the mass of the *pukl* to be supported by the player’s shoulder, rather than by some other means, such as through the fingers holding the chanter which can cause tension in the hands. As a result, this configuration featured on the *pukl* provides a type of control and a feeling of security that is not available on other types of bagpipes. Air is blown into the bag of the Great Highland Bagpipe from the mouth of the player

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<sup>40</sup> This is an area requiring further investigation. It appears that modern makers of the *pukl* are satisfied with making their chanters cylindrical, but upon examination of some chanters from historic *dudy* and *pukl*, it appears that the chanters have some degree of widening introduced near the lower end. This has been brought to my attention in email correspondence with Michael Vereno, Salzburg and Matthias Branschke, Berlin.

through a blowpipe whilst a set of bellows, pumped by an arm of the player (typically the left arm in Chodsko), provides the air for the *pukl*.

There is a significant difference in auditory volume levels produced by the Great Highland Bagpipe and the *pukl*. The Great Highland Bagpipe is amongst the loudest of acoustical musical instruments and is most appropriately played outdoors. In these conditions it can provide a dramatic visual and musical effect especially when played in groups with percussion (pipe bands). Diverse models of the *pukl*, on the other hand, have a range of volumes and timbres which are significantly less aggressive than the Great Highland Bagpipe and can be played indoors without causing discomfort to players and listeners.

Organologists have created classification systems for musical instruments. Perhaps the most well-known classification regime is the Hornbostel-Sachs scheme. According to this system, the *pukl* would fall into the same category as other *Bock* bagpipes, that is being polyorganic, having a flexible air reservoir, composed of clarinets 422-62 : . 2, or more specifically, a bagpipe of clarinets with cylindrical bore and fingerholes, e.g. 422-62:. 2]212.<sup>41</sup> The venerable Czech musicologist and ethnographer Ludvík Kunz included the *pukl* under the heading *Sackpfeifen* and classified all of these instruments according to the Hornbostel-Sachs system and suggested 422.226.2 to be a sufficient categorization.<sup>42</sup> All of these configurations give those familiar with the Hornbostel-Sachs system an indication of the chief properties of the *pukl*, with one critical exception — there is no provision or indication whether the instrument is mouth- or bellows-blown.

Perhaps the most desirable way to classify instruments is to ‘respect and reflect’ the local scheme used by participant musicians and makers of a given instrument. Richard Moyle employed this approach in his study of Tongan music. He conveyed that Tongans classify their musical instruments, with some exceptions, as *me’a lea* (‘sounding things’) or *me’a ifi* (‘blown

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<sup>41</sup> Erich M. von Hornbostel and Curt Sachs, ‘Classification of Musical Instruments: Translated from the Original German by Anthony Baines and Klaus P. Wachsmann’, *The Galpin Society Journal*, 14 (1961), 3–29 (pp. 11–12). Here the suffix 212 (conical bore) was apparently erroneously added, when the correct suffix should be 211 (cylindrical bore).

<sup>42</sup> Ludvík Kunz, *Die Volksmusikinstrumente der Tschechoslowakei Teil 1 [Folk music instruments of Czechoslovakia Part 1]* (Leipzig: VEB Deutscher Verlag für Musik, 1974), I, pp. 120–121.

things’).<sup>43</sup> In this vein, neither Chodish players nor makers of the *pukl* were ever observed placing the *pukl* within a developed classification system other than perhaps loosely referring to it as a member of woodwinds or bagpipes. Nevertheless, comments regarding classification by two individuals who have been active in organology and related fields are included here. Specifically, these authorities were contacted in regard to classification of the *pukl* and the appropriateness of the Hornbostel-Sachs system. Both responses minimise the usefulness and importance of the Hornbostel-Sachs system for this study. Sabine Klaus, Joe and Joella Utley Curator of Brass Instruments at the National Music Museum in the USA wrote, ‘Generally, the Hornbostel-Sachs system is useful if you are dealing with a large number of instruments in a museum setting. For your purpose this classification seems a bit artificial and unnecessary.’<sup>44</sup> After sharing my observation that the musicians in Chodsko did not appear to classify the *pukl* as anything other than a bagpipe or a wind instrument, Margaret Kartomi, well-known for her work in instrument classification, suggested, ‘Perhaps you could reconstruct a scheme the musicians may have in their heads according to sound qualities, performance technique, instrument appearance or whatever — they are not necessarily going to formulate all their ideas in language!’<sup>45</sup> Kartomi’s suggestions are well-considered and an effort has been made in this thesis to satisfy the points she has suggested.

The *pukl* is simply one of many musical instruments whose properties clearly place it in the family of bagpipes; as outlined above these details are different from the most recognizable member of the family, the Great Highland Bagpipe. More importantly, the Great Highland Bagpipe is associated with a specific geographical area — Scotland. This Celtic country is perceived as having its own customs that include language, food, and dress. Likewise, the *pukl* is closely linked with a relatively small but well defined region — Chodsko — which also has uniquely identifiable and repeatedly associated customs. The Hornbostel-Sachs classification

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<sup>43</sup> Richard Moyle, *Tongan Music* (Auckland: Auckland University Press, 1987), p. 51.

<sup>44</sup> Sabine Klaus email to Michael Cwach 21 June 2011. See also ‘More Thoughts on the Discipline of Organology’ by Klaus in the 2002 issue of the *Historic Brass Society Journal*.

<sup>45</sup> Margaret Kartomi email to Michael Cwach 23 June 2011. Margaret Kartomi, Monash University, is the author of *On Concepts and Classifications of Musical Instruments* (Chicago: University of Chicago Press, 1990) and ‘The Classification of Musical Instruments: Changing Trends in Research from the Late Nineteenth Century, with Special Reference to the 1990s’, *Ethnomusicology*, 45 (2001), 283–314.

system, as well as any other single system, is limited in regards to a complete description of the *pukl*. Therefore, it is prudent that the features of the *pukl* be thoroughly described in the balance of this chapter to complete an organological study. In addition to utilizing available texts, the following descriptions were prepared from multiple perspectives. These viewpoints come from experience gained visiting workshops of living makers of *pukl*, familiarity with my private collection of fourteen *pukl* and related bellows-blown *Bock*, and the examination of historic *pukl* held in museums in Bohemia.

### 1.1 Significant structural elements of the *pukl*.

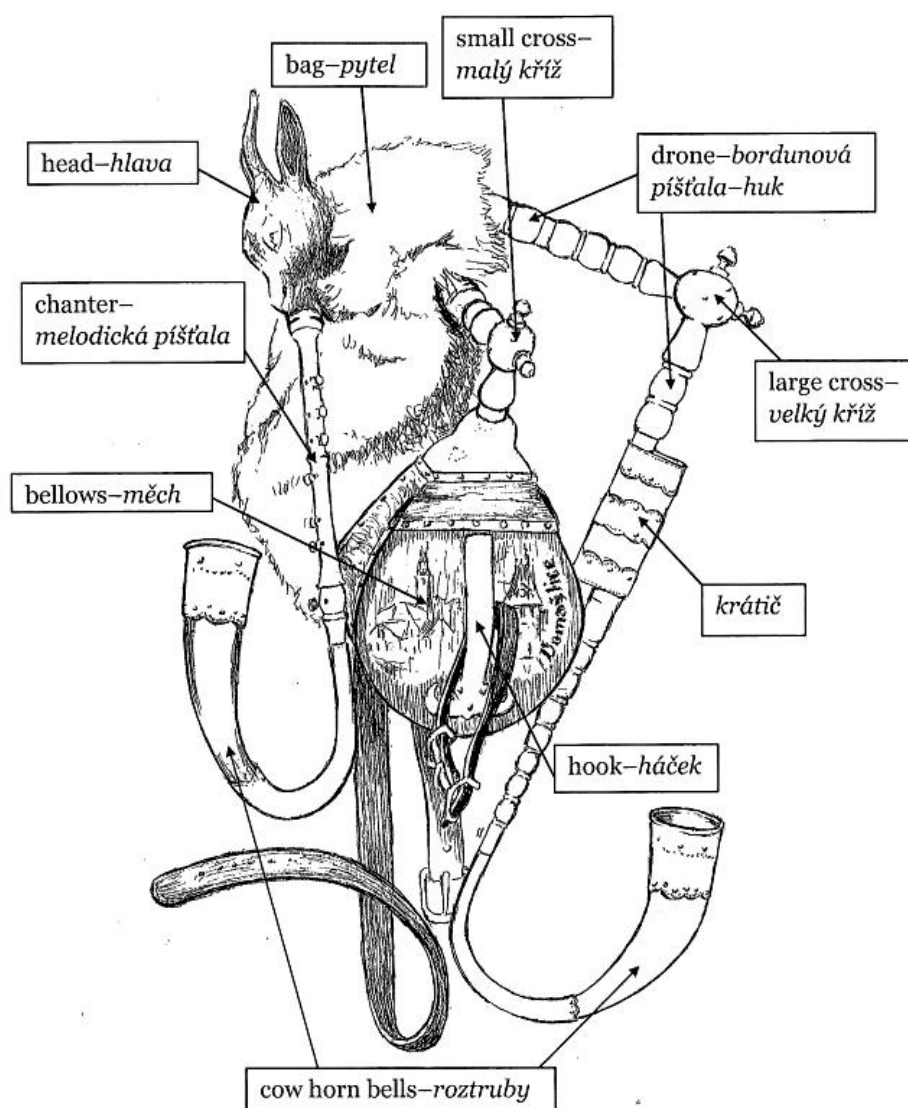


Figure 8: External components of the *pukl* – drawing by Terence Dobson<sup>46</sup>

<sup>46</sup> The larger belt is fastened snugly around the player's waist while the smaller belt is placed above the left elbow. The upper bellows plate has become a place for expression of local identity. Architectural symbols of



The *pukl* consists of a number of component parts that must be in physical and acoustic balance. The correct combination of parts and their maintenance can result in a *pukl* that is not only aesthetically pleasing, but easy to play and musically satisfying. A description of the major components such as the bag (*pytel*), head — chanter stock (*hlava*), bellows (*měch*), small cross (*malý kříž*), drone (*bordunová píšťala* or *huk*) including the *krátič* and large cross (*velký kříž*), cow horn bells (*roztruby*), chanter (*melodická píšťala*), and reeds (*piskory*) might be presented in any order as they are all integral and necessary to a functioning *pukl*. An illustration of most of these components, labelled in English and Czech, is included above (Figure 8).



Figure 9: Cut away view of a *pukl* as displayed at MSP

Chodsko including the ‘Chodish Castle’ and ‘Lower Gate’ as well as names representing place, such as ‘Domažlice’ and ‘Chodsko’, are often to be found on *pukl* in Chodsko. This drawing is of a *pukl* made by Miroslav Janovec of Malonice in 2004.

In addition to the drawing by Dobson (Figure 8), a photograph of a cutaway of a *pukl* is included above (Figure 9). It is hoped that readers will find this view a helpful reference while reading the subsequent sections. This cutaway is part of the permanent exhibit of bagpipes at Muzeum středního Pootaví Strakonice [MSP] prepared by Tomáš Spurný and Irena Novotná. It clearly shows the relative position of all parts and is especially valuable in understanding the location of internal parts such as the chanter reeds and drone reeds as well as the internal path of the bore of the *krátič*.

The description of the component parts will start with the most central—the bellows—from which the other parts radiate. The following sections are divided into main topics and sub-topics. Closely related components have been included under headings in situations where it would make the function of the part clearer. The components described are common to all *pukl* made and played in Chodsko today. Where possible, reasonable theories of origin, development and adoption of some of the more distinctive parts will be presented. In this vein, special attention has been given to the origin and adoption of bellows, the *krátič*, and fine-tuning screws; all these features are essential components, making the Chodish *pukl* uniquely identifiable.

### 1.1.1 Air reservoir bag

The air reservoir bag, or simply bag [*pytel*], is a key component of the *pukl*. Not only does it serve to join all of the three major component assemblies—bellows, chanter, and drone pipe—of the *pukl*, it is also the collection and distribution point of the air that is necessary to set the reeds vibrating. It is a component that does not demand as much attention from players as the ‘business’ parts, such as the reed or chanter pipe, but the design of the bag is vital to make a quality instrument that is attractive and ergonomically designed.

The (drawn) outline of the un-inflated bag of present-day *pukl* can be imagined as a straight line, analogous to the spine of the hide, whose endpoints are joined by a single arc, representing the body of the animal. While there is not complete consistency of specifications

used by makers, a bag having a length of approximately 50 cm and overall width of 25–30 cm is typical; hence, the overall length of the bag is about twice that of the overall height.

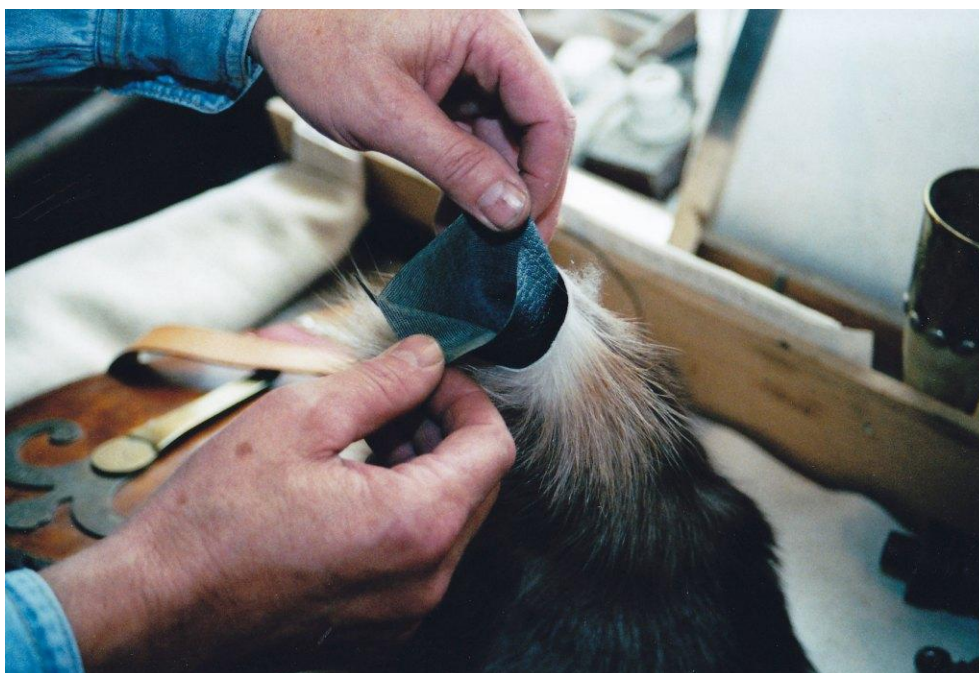
The design of the bag fulfils multiple functions: 1) it is of an appropriate size to serve as an adequate ‘warehouse’ of air 2) it is conducive to playing comfortably 3) it provides sensible attachment points for bellows, chanter and drone stocks—in other words, it holds the entire *pukl* together in an ergonomic fashion and 4) it reflects the body shape of animal hides. This last feature is a remnant of the historic use of the complete hides of goats in some *Bock* bagpipes, namely the ‘Baroque’ *polnischer Bock*.

It is essential that the bag be airtight. There are two basic ways of constructing a bag conducive to making it air-tight. The traditional way is to use a treated hide, while the current trend is to include an inner bladder. Some makers, such as Miroslav Janovec, always include an inner bladder made of artificial leather having been made to his specifications. He has been told that this synthetic material lasts longer than animal skins, which he has also used at customers’ requests. Regardless if the inner bladder is used or not, the outer hair-covered bag made from hide must be treated with a rubber solution so as to prevent hair loss.<sup>47</sup>

An alternative method is to make an inner bladder from another material such as rubberised canvas rather than real or imitation leather. Makers that use this approach in the brothers Stanislav and Jaromír Konrady as well as Jan Holoubek and Lubomír Jungbauer.

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<sup>47</sup> Miroslav Janovec email to Michael Cwach 14 November 2011.



**Figure 10: Lubomír Jungbauer showing the inner bladder made of *koženka* (2001)**

In the past Jungbauer, like Janovec, used artificial leather or *koženka*, but has since started to use rubberized canvas, which Jungbauer has asserted is more durable.<sup>48</sup> This is a parallel trend which has found its way in the development of other bagpipes. Some makers of the Great Highland Bagpipe prefer the incorporation of a product called CANMORE® in place of traditional hide bags. Developed in 1987; this product was developed by GORE-TEX®.<sup>49</sup>

A critical aspect of the design of the bag is the attachment points of three stocks—chanter, bellows and drone. If these stocks are not placed in the proper locations, the *pukl* would be uncomfortable to play. Commonly the bag is attached to the bellows and drone pipe stocks. These the stocks are turned in the lathe with a step end of the stock. A collar is also made. The bag is sandwiched between the stock and this collar. Before the stocks are installed, slits are made in the reservoir bag, as well as in the inner bladder if present, allowing for a snug fit around the end the stock. When the stock is placed through these openings in the bag it is secured in place with the collar that is nailed, or otherwise secured in place from the inner side of the bag. This creates a seal and the bag and/or inner bladder is compressed between the step of the stock and collar.

<sup>48</sup> Lubomír Jungbauer email to Michael Cwach 28 October 2011.

<sup>49</sup> <http://www.canmorepipebags.com/index.html> accessed 27 October 2011.

As the goat's head cannot be secured from inside the bag it must be done from the exterior. Towards the back of the head a ridge is hewn. The bag and bladder are placed over this ridge and held in place by being 'tied in' with heavy thread; the thread helping to seat the bag into the ridge. The thread can then be covered with a colourful 'folkloric' ribbon or a leather band held in place with tacks. These ribbons and bands serve two purposes; they strengthen the seal and cover the thread resulting in a more appealing appearance.

The role of the bag as the air reservoir is critical to the *pukl*. Without it, the *pukl* cannot be played in a continuous manner. This musical characteristic separates the bagpipes from many instruments. The entire process of filling the bag with air starts when the bellows of the *pukl* are expanded in order to allow air, under atmospheric pressure, to be collected inside the bellows. The bellows are then compressed by the left arm of the player (as played in Chodsko), which forces the air through the small cross and into the bag. There, it is collected before being distributed under control of right arm of the player to the reeds of the chanter and drone pipe. As there is a one-way check valve between the bellows and the bag, the air in the bag is not allowed to return to the bellows. This one-way valve may be installed in different locations anywhere between the bellows and bag, but it is traditionally located at the end of the *malý kříž* closest to the bag. This valve has been traditionally made as a leather flap with a small tongue bound with string near the end of the small cross closest to the bag. This flap is similar to valves commonly found on other bagpipes including, for example, the traditional valve used on blowpipes of Great Scottish Highland Bagpipe. Some *pukl* makers now install a diaphragm valve at the end of the bellows stock near its attachment point to the bag. Lubomír Jungbauer of Stod was the first maker of *pukl* to implement this design. The small cross provides the necessary passageway for the air to flow from the bellows to the bag. Small crosses also serve the function of putting the bellows into a position under one of the arms—typically, the tradition in Chodsko places the bellows under the left arm—so that they can be comfortably pumped by the player. This entire procedure — air flowing from the bellows to the bag and ultimately to the reeds of the chanter and drone — is a one-way process. If everything is in good order, there is no possibility of the compressed air returning to the bellows. As long as

the bellows can supply a sufficient amount of air to the bag, it can be controlled and distributed continuously at a constant rate and pressure to the chanter and drone pipe.

The hairy external appearance of the bag of the *pukl* often receives comment from interested members of the public wanting to know more about its origin. Various responses, mostly of reluctant understanding, are received after being respectively informed that the bags for *pukl*, in most cases, are made from the pelts of goats and dogs. Traditionally, the furs of goats have been popular, but dog fur has also been deemed more desirable for its perceived qualities including superior hair retention, durability as well as a being slightly more flexible than goat leather. Sheepskin has been also be used, but less frequently. Recently, the hides of other animals not traditionally used, such as badger and fox, have also been offered by, Miroslav Janovec of Malonice. Already in the 1980s, a move to synthetic fur by Jakub Konrady (1905–1988) was evident. This, however, has not become universally popular. Makers and players seem to prefer traditional skins as perhaps it provides a more sincere creation. Regardless of the origins of the most external portion of the bag, today all the *pukl* played in Chodsko have been made with a bag whose outer surface is covered with genuine or imitation animal hair.

The origin of the hair-covered bag is certainly due to its historic relationship to the *polnischer Bock*. References to the *polnischer Bock* are made throughout this thesis and most of the evidence points to its historic use in Germany, particularly Saxony and Bavaria, and Austria. At this time, it is sufficient to say that *polnischer Bock* was very similar to the *pukl*, but the bag was more intricate than the *pukl*, since the bag of the *polnischer Bock* retained the most obvious features of the goat, including its head, four legs and hooves, and tail. On the *pukl*, the hooves of goats are not retained symbolically, while the head, now in the form of a carved or turned wooden chanter stock receives most of the attention visually. On some historic examples of *pukl* in Bohemia, a significant, albeit merely symbolic, tail can be observed as part of the bag. The inclusion of a symbolic tail on the bag is not so common with current makers, but is sometimes present; the tail might be represented by a mass of hair that



is a bit longer than the rest of the hair at the rear end of the bag. In short, the main characteristic that has been retained from the *polnischer Bock* in regard to the bag of the *pukl* is a hair-covered bag.



**Figure 11: A bag of a nineteenth-century? *pukl* and its significant ‘tail’ (NMHMNO 97 571)**

In conclusion, the bag plays a crucial role and is one of the most important parts of the *pukl*. It receives little attention from players today, but is a source of attention for the public. It appears that the design has been perfected, or at the very least, it is sufficient for its purpose and is hardly noticed when it is working well. In short, the quality of design and construction of the bag is the basis for the proper playability of the *pukl*.

### 1.1.2 Head

Similar to the bag, the head of the *pukl* serves multiple roles; the head is decorative and functions as the chanter stock. As the chanter stock it is the part of the *pukl* that connects the bag to chanter. It is a block of wood which is either turned or carved, or a combination of both, through which the compressed air in the bag flows to the chanter. While one end of the chanter stock is tied into the bag the chanter is inserted into the ‘mouth’ end. There are two bores drilled and/or carved into the head at a 90° angle to each other (see cut-away view of the *pukl* (Figure 9). The internal design of the head, particularly the volume of space, is important;

the chamber must not be too small. When this volume is not sufficient the chanter reed does not seem to perform well and the *pukl* is not playable. Lubomír Jungbauer related the importance of this aspect, as he segued from the topic of chanter design to head design during an interview:

Like I say, on every bagpipe the chanter has to be modified. D is longer and F is shorter, but the head is very influential. I make them [heads] with a bore having diameter of 25mm from the bag and the bore of 20 mm going down. If you made these parts smaller, then it would be something different. It works just like for a clarinetist or trumpet player, what the space is like inside. It already happened to me. Once I had a [*pukl*] with a small head at home. It just didn't play. I had to do it completely differently.<sup>50</sup>

Much like the appearance of the bag, the head of the *pukl* appears to be a simplified decorative remnant from the 'Baroque' *polnischer Bock* that used the entire preserved head and hide of a goat. Today, it does not appear to have any further symbolism associated with it in Chodsko, but in the past it might have carried some mystical connotations.

The *pukl* has been called a '*čertův nástroj*', or demon's instrument, but this is primarily attributed to its unpredictable playing characteristics rather than to any ghostlike connection.<sup>51</sup> Emanuel Winternitz of the Metropolitan Museum in New York, however, commented upon the goat's head of certain types of *Bock* and made an association with demons and hell, based on its 'grotesque' appearance:

In Germany the instrument [*Bock*] now went a strange transformation into the satanic grotesque. It grew, often into weird size; the hide retained its black fur; the pipes — not joined in the same stock but separated — were enormously expanded and with them the oxhorns which were attached as bells, the latter being sometimes lengthened even more by the addition of metal cones [...] This bagpipe was called the *Bock* ("billy goat"), and frequently the upper end of the melody pipe was fitted with a carved-wood head of a goat, which looked out convincingly enough from the dark fur. The old cloven-footed Pan, or as we might call him now, Satan, must have enjoyed this development. As the devil smelled of goat, so the bagpipe now smelled of the devil—<sup>52</sup>

<sup>50</sup> Lubomír Jungbauer, personal interview, trans. Michael Cwach, Prague, DVD-CZ-10.9.2009-36.

<sup>51</sup> Mentioned by Josef Kuneš in casual conversation with the author, Domažlice, 2004.

<sup>52</sup> Emanuel Winternitz, 'Bagpipes and Hurdy-Gurdies in Their Social Setting', *The Metropolitan Museum of Art Bulletin*, New Series, 2 (1943), 56–83 (pp. 70–71). Winternitz makes an unfortunate assertion that the 'grotesque' *Bock* had black or dark fur and a carved wood head. He apparently based his comments on



Even though Winternitz emphasized the relationship between goats, devil and bagpipes, the Chodish people do not seem to associate the *pukl* with any supernatural associations. I have not observed any such belief being expressed by players or makers of the Chodish *pukl* over the last decade indicating that the head had mystical meaning in the past or present. I have inferred that the head simply represents that of a goat, nothing more.

Nevertheless, the head still serves an important function as the chanter stock. It provides for a connection between the bag and the chanter. Most importantly, the chanter stock in this configuration places the chanter in an ergonomically good location.

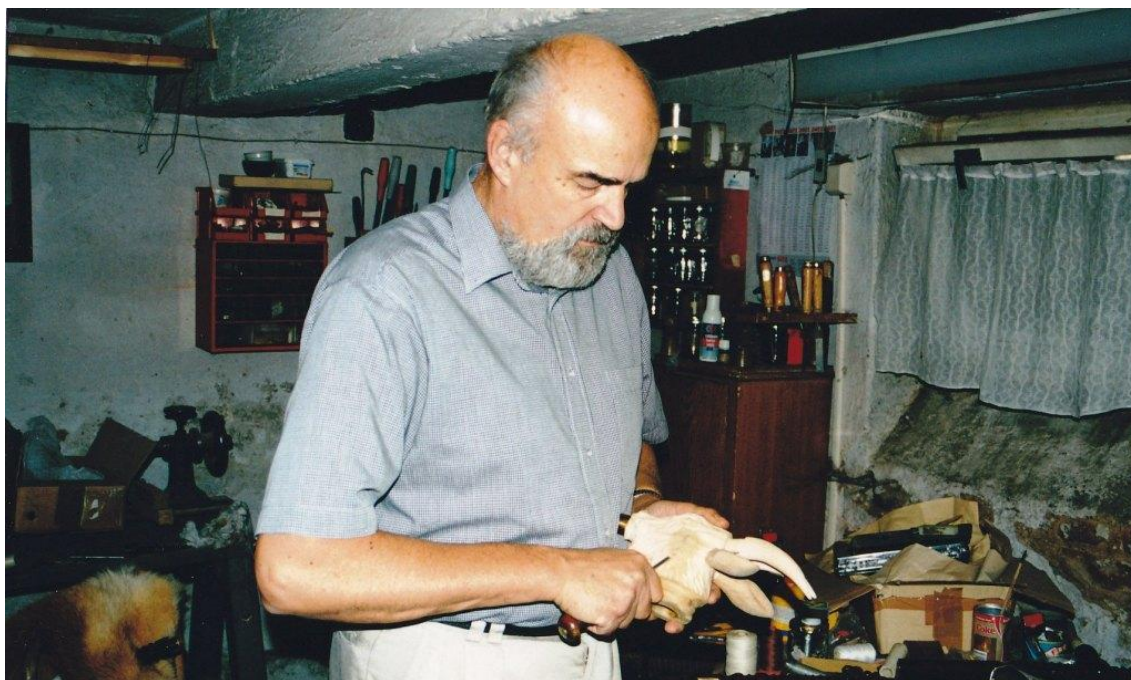
The heads are basically of two types, carved or turned. In both cases the main part is hewn from one block of wood. Sometimes, the details of the head reflect the taste of customers who might have requested special designs. Otherwise, each maker's taste might be inferred from observation of the style heads use on the *pukl* they make. Comments in regard to the heads can range from admiration to disapproval as some are viewed as too flashy, or simply kitsch, while some are described as being too plain.

Typically, the carved heads are made from a single block of Linden wood. Other woods such as Maple have been used. Details of these heads might feature eyes, ears, horns, nostrils, and a mouth. Some makers such as Lubomír Jungbauer, have the heads for his *pukl* carved by an expert carver. In other cases the heads are shaped by the maker themselves. Jan Frei is one of these makers who successfully carves his own heads. Jan Holoubek also made heads for his own instruments and his work is easily identified as being minimalistic featuring nothing

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example of a *pukl* in the Crosby Brown Collection at the Metropolitan Museum of Art in New York. Writing in 1942, he may not have been familiar with the engraving of the *polnischer Bock* by Weigel that was included in *Musicalisches Theater*, and published in reprint nineteen years later, in 1961. Weigel clearly illustrates that the head of the *Bock* is clearly the actual, preserved head of a goat and not carved from wood. A description of the *Zeithainer Lustlager* a large military review held near Riesa and Großenhain in 1730 in Saxony states that likely the pelts of at least some of the *polnischer Bock* were white, not black or dark. 'For music, apart from the Hautboisten, they had 12 Bock-Pfeiffer with large white Bocks, which had silver horns. [Zur Music hatten sie ausser den Hautboisten 12 Bock-Pfeiffer mit grossen weissen Böcken, so versilberte Hörner trugen.] Translation by Samantha Owens. Johann Heinrich Zedler, Johann Peter von Ludewig and Carl Günter Ludovici, *Grosses vollständiges Universal-Lexicon Aller Wissenschaften und Künste ...*, Volume 22 (Halle: Zedler, 1739), p. column 86  
<<http://books.google.co.nz/books?id=Y5lBAAAACAAJ&pg=PA82&dq=bock+pfeiffer&cd=5#v=onepage&q=bock%20pfeiffer&f=false>>.

other than horns. Below is a photo of Jaromír Konrady demonstrating how he carves the heads for *pukl*.



**Figure 12: Maker Jaromír Konrady carving a head for a *pukl* (2001)**

The ears on historic *pukl* are made of either leather or wood. In the past, wooden ears have served as a place in which to store wax for tuning the chanter and drone pipes. A reserve of tuning wax, often pure beeswax or beeswax mixed with rosin or pitch, was kept in the cleft of one of the wooden ears. This ‘ear wax’ was used either in the finger holes of the chanter or as a mass on the tongue of the reed. If more wax was needed for either of these, wax would be removed from the reserve stored in these ears. If it was found that there was an excess of wax in the finger holes of the chanter or on the reed tongue, the wax could be added to the reserve wax in the ear to be used at a later time.



**Figure 13: Head of *pukl* by Bolfík Šteffek with wax in the right ear (NMHMNO 4424)**

As for the other details, horns have been made from wood, brass or bone. Eyes are sometimes carved, made of brass (often tacks — plain or decorative) or imitation eyes much like those used by taxidermists.

Below is a series of photographs of heads either made by makers living in Chodsko or made by those who have made *pukl* for performers in Chodsko. Some relationships and conclusions can be interpreted through this series of photographs. Each maker can be seen to have their style while demonstrating variation within their style. Some makers such as Jakub Konrady used ‘generations’ of heads. Three of them can be seen here. The most significant aspect of linkage can be drawn from heads made by ‘Vuk’ Šteffek (Figure 19) and Jakub Konrady (Figure 20). This carving of the face is similar and the symbols made from sheet brass, a heart and a three-leaf clover, are similar. This apparent relationship between these two makers supports the concept of a Chodish school of *pukl* making proposed in Chapter 5.



Figure 14: Head of *pukl* assumed to have been played in Chodsko<sup>53</sup>



Figure 15: Head as part of Jakub Jahn *pukl* dated 1943<sup>54</sup>

<sup>53</sup> This head is probably from the nineteenth century.

<sup>54</sup> Although this head was apparently used by Jahn in 1943, it not typical of Jahn, and is likely to be the head of a *pukl* from the late nineteenth-century.





**Figure 16: Head by Bolfík Šteffek — Muzeum Chodská Domažlice**



**Figure 17: Head by Bolfík Šteffek — Museum Jindřichův Hradec 29H**



Figure 18: 'Vuk' Šteffek 1925 No. 3 — Museum of Jindřich Šimon Baar in Klenčí



Figure 19: 'Vuk' Šteffek 1929 No. 43 — Vladimír Kovařík collection



**Figure 20: 'Vuk' Šteffek c. 1930 with floppy ears — Michael Cwach collection**



**Figure 21: Jakub Konrady 1949 (generation 1 style head) — Vladimír Kovařík collection**



**Figure 22: Konrady (generation 3 style 1960) — Vladimír Kovařík collection**



**Figure 23: Head by Karel Janeček**





**Figure 24: Head of *pukl* by Jakub Jahn**



**Figure 25: Jungbauer *pukl* c. 1987 with carved head after a design by Maria Vilánková, Čestice. Owned by Jan Hrbáček**



**Figure 26: Jungbauer c. 2000, head carved by Jiří Tichota of Přeštice**



**Figure 27: Head by Jan Frei of *pukl* No.19 (2004)**



Figure 28: Head of *pukl* No. 23 made for Veronika Jindřichová by Jan Frei 2009



Figure 29: Head from *pukl* by Miroslav Janovec 2004, Michael Cwach collection





Figure 30: Style of head typically found on *pukl* by Jan Holoubek c. 1999

### 1.1.3 Bellows

*Pukl* are equipped with bellows having an appearance not unlike traditional fireplace bellows (Figure 31) or miniature versions of bellows commonly used at blacksmith shops.<sup>55</sup>



Figure 31: French fireplace bellows, c. 1875

When viewed from the top, the bellows of *pukl* are pear shaped with an approximate width of 19 cm and a height of 30 cm. The bellows consist of upper and lower plates that are attached to a trapezoidal shaped block of wood. On historic examples the lower plate and

<sup>55</sup> As the adoption of the bellows to the *grosser Bock* will be shown to have been possibly influenced French practices, a nineteenth-century example of French fireplace bellows is included here. In this respect, an assumption has been made that fireplace bellows throughout Continental Europe were similar, bellows like these were also used in German, Austria, Bohemia. Michael Cwach collection.

trapezoidal block are found to be fashioned from one piece of wood, but today the lower plate is fixed to the block by adhesive and/or nails. In all cases the upper plate is hinged with leather to the block and the sides are covered in leather. Imitation leather can be used in place of leather for both applications. The upper plate might have one, two or three intake holes drilled in the top plate. These holes are about 2 cm in diameter. The holes are either sealed, when under pressure, from the inside with a leather flap or a one way ventilator valve placed in each hole. The bellows used on *pukl* are so similar to fireplace bellows that it is possible to presume fireplace bellows were modified to take the place of the blowpipe of *Bock* bagpipes. One of these modifications to the fireplace bellows includes the ‘hook’ or *háček* that is attached to the upper plate of the bellows. This ‘hook’ is used in conjunction with an arm strap that is positioned just above the elbow of player. On older instruments, these ‘hooks’ often have a moustache design that functions as an attachment point to the top plate. Historic ‘hooks’, probably made by local blacksmiths, are typically made of iron and demonstrate great individuality. Present day makers make this *háček* from brass with results that are not as impressive or durable; even the moustache has been eliminated by some makers.

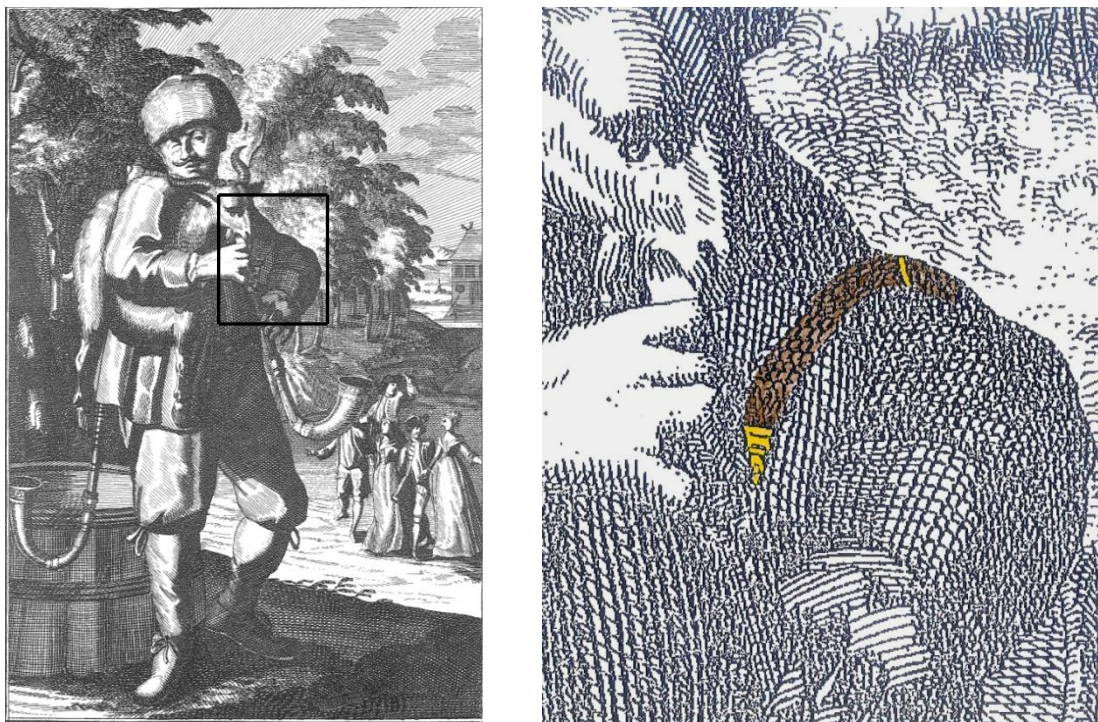
Among the earliest iconographical evidence for the use of the bellows with the *Bock* comes from an illustration (*Blatt 31*) in Johann Christoph Weigel’s (1661–1726) *Musicalisches Theatrum* c. 1720 (Figure 87).<sup>56</sup> Here, the piper is playing the *polnischer Bock* for some finely-dressed couples dancing in the background. Weigel, through his set of drawings of musical instruments, allows contextual conclusions based on what is included in the background as well as the expression shown in the faces of the musicians which reflect personalities that are associated with each instrument. Moreover, Weigel was a member of a family of illustrators with a highly developed sense of observation.

Although the bellows are not clearly shown in Weigel’s drawing, the lack of a blowpipe and the high position of the left arm, indicate the presence of bellows. The drawing includes an important detail. An arm strap, typically required on bellows-blown bagpipes to hook or attach

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<sup>56</sup> Johann Christoph Weigel and Alfred Berner, *Musicalisches Theatrum* (Basel: Bärenreiter, 1961), p. Blatt 31.

the bellows to the arm, is clearly illustrated (Figure 32). A clasp can also be seen; this was likely hooked to a ring attached to the top plate of the bellows. This system can be observed in detail on a Meissen figuring (c. 1836) on the left hand side of Figure 50.



**Figure 32: Weigel's print and detail showing evidence of an arm strap and clasp**

It is probable that the *polnischer Bock* as depicted by Weigel is a development of the *grosser Bock*. Much of the development and transformation of *grosser Bock*, as depicted by Praetorius (Figure 85), into the *polnischer Bock* as illustrated by Weigel, might possibly be due to the Germanic nobility's exposure to bagpipes at French courts. In France, the nobility were playing a bellows-blown bagpipe, the *musette de cour*, a century before evidence for bellows had been incorporated into the design of the *grosser Bock* in Germany. Emanuel Winternitz outlines the importance of the *musette* and includes a quotation from a 1672 *Traité de la musette* by Charles Emmanuel Bojon:

There is nothing so common nowadays as to see the nobility, especially those who spend much time in the country, finding enjoyment in playing the *musette*. How many worthy men of science and affairs relax their minds by this charming exercise, and how many women make the effort to add to their other good qualities that of playing the *musette*.<sup>57</sup>

<sup>57</sup> Winternitz, 56–83 (p. 77).

Obviously the *musette* was popular in France at court and this provides a basis a possible connection between the *musette* and the *polnischer Bock*. As Samantha Owens found, one Germanic court known to have employed *polnischer Bock* players was the duchy of Württemberg; other courts included those at Dresden and Weimar. It is possible that the ruling family and perhaps members of one of these courts, Württemberg, were familiar with the bellows-blown *musette* from their visit to Versailles at a time that roughly corresponds to the first iconographical evidence of a *grosser Bock* with bellows (c. 1722). Samantha Owens called attention to the ruling family of Württemberg and their interest in trends practised in Versailles:

The geographical position of the duchy of Württemberg lent itself easily to the assimilation of the musical styles of both France and Italy. Around the end of the seventeenth century attention was firmly centred on emulating the grandeur of the French court. Despite frequent French invasions of Württemberg this focus continued into the early eighteenth century — with members of the ruling family continuing to visit Versailles, even when the duchy was officially at war with France, albeit incognito.<sup>58</sup>

The *musette* as, ‘a small bagpipe, especially one of aristocratic design’,<sup>59</sup> influenced the Germanic nobility’s interest in emulating the French court by altering the bagpipe of their local peasants, the *grosser Bock*, into something extravagant — the Baroque *polnischer Bock*.

This is speculative, but the probability exists that the German courts were familiar with the *musette de cour*, so much so, that they probably played the *musette de cour* at their residences in Germany. Christian Ahrens, Professor of musicology at Ruhr University in Bochum, Germany, shared portions of an inventory of instruments<sup>60</sup> dating from 1708 of Duke

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<sup>58</sup> Samantha Owens, ‘The Württemberg Hofkapelle C.1680-1721’ (Wellington: Victoria University of Wellington, 1995), p. 9.

<sup>59</sup> Robert Green, Anthony Baines and Meredith Little, ‘Musette in Oxford Music Online’ <[http://www.oxfordmusiconline.com.ezproxy.canterbury.ac.nz/subscriber/article/grove/music/19398?q=musette&search=quick&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.ezproxy.canterbury.ac.nz/subscriber/article/grove/music/19398?q=musette&search=quick&pos=1&_start=1#firsthit)> [accessed 17 June 2010].

<sup>60</sup> The information is from a document dated 1708. It was sent via email 27 June 2010 by Christian Ahrens, Ruhr-University in Bochum, Germany. ‘*Thüringisches Haupt-Staatsarchiv Weimar, Fürstenhaus A 628b: „Die Teilung zwischen Herzog Johann Ernst zu S. Weimar und seinen nachgelassenen Kindern“, fol. 100v–105v*

[Inventory of all instruments in possession of the former duke]  
fol. 104v

[97] *Zweij hummel Pfeiffen [Sackpfeifen?]*.  
NB. *Vorstehende Instrumenta sein izo*

Johann Ernst III of Saxe-Weimar, that not only includes ‘*Vier Bolnische Böcke*’ [Four *polnischer Bock*], but also ‘*Dreij Sack Pfeiffen, eine von Violet, die andere von roth u. die dritte von schwarzen Sammet*’ [Three bagpipes, one in violet, the other one in red and the third in black velvet]. These were quite possibly three *musette de cour*.<sup>61</sup> *Musette de cour* typically were equipped with ‘[...] bag-covers [...] of rich silks, often covered with embroidery and bordered with metallic fringe and tassels.’<sup>62</sup> In the inventory from Weimar, *Sammet* or velvet is specifically stated, in association with the three *Sack Pfeiffen*. Before the development of synthetic fibres, silk was the preferred material used to make velvet. It is not unexpected, in this context, that the bag covers of *musette de cour* could be described as being of either silk or velvet and it provides a partial basis for the supposition that the three coloured *Sack Pfeiffen* in the inventory might have been *musette de cour*.

The presence of three *musette de cour* along with four *polnischer Bock* at a German court, in Weimar before 1708, is significant. It might help account for bellows being adapted sometime before the 1720s to the mouth-blown *Bock*. The musicians, particularly the German noblemen and noblewomen, who presumably played the *musette de cour*, as their counterparts in France, would have been familiar with the advantages bellows offer — primarily that bellows prevent a plethora of maintenance issues. These same people could

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in Fürstl: Gemach.

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fol. 105r

[108] *Dreij Sack Pfeiffen, eine von  
Violet, die andere von roth u.  
die dritte von schwarzen Sammet.*

N.B. Diese liegen im Fürstl: Schlaff Gemach in einer  
Schachtel sub. No. 20.

[109] *Dreij Sack Pfeiffen.*

[110] *Vier Bolnische Böcke.*

NB. Sein in der Dreh Cammer.

[111] *Ein Dutel Sack. [i.e. Sackpfeife]*

<sup>61</sup> Michael Vereno of Salzburg, Austria, wrote in an email 28 June 2010, that the three bagpipes with coloured velvet may be *musette de cour*. Professor Christian Ahrens of Bochum, Germany wrote on 29 June 2010, that he was in agreement with this observation.

<sup>62</sup> William Cocks, ‘Bagpipe’, *Grove Music Online, Oxford Music Online*  
<[http://www.oxfordmusiconline.com.ezproxy.canterbury.ac.nz/subscriber/article\\_citations/grove/music/01773](http://www.oxfordmusiconline.com.ezproxy.canterbury.ac.nz/subscriber/article_citations/grove/music/01773)> [accessed 5 June 2010].



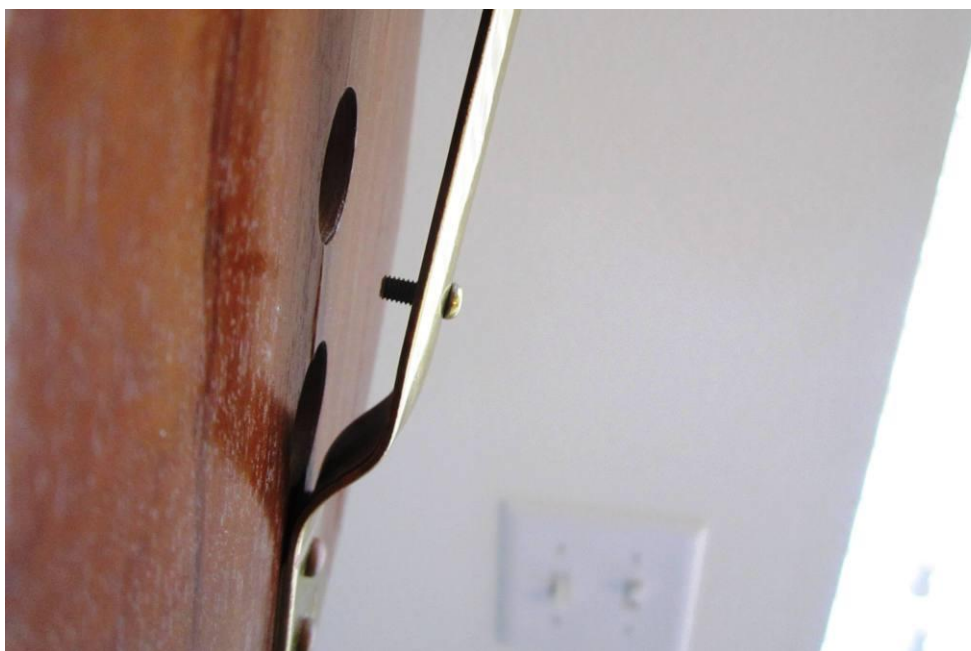
have suggested the adaptation of the bellows to the *polnischer Bock* that were played by some of their employed *Heyduck* or *Bock-Pfeiffer*.<sup>63</sup>

The bellows of the *musette* and *polnischer Bock* are not, however, of the same design. The bellows of the *musette* are typically rectangular or trapezoidal while the bellows of the *polnischer Bock* and subsequent versions, such as the *pukl*, reflect the design of fireplace bellows or miniature versions of bellows that were commonly installed near a forge at the blacksmiths. There is also a significant difference in regard to location of the point where the air exits the bellows and is forced into the bag. The air leaves the bellows of the *musette* via the back side of bellows, while the air leaves the bellows of the *pukl* through the narrowest portion at the ‘top’ of the bellows. In this regard, the bellows of the *pukl* and fireplace bellows are of the same design, further correlating the two types.

An ingenious feature can be observed on some examples of bellows. This is a device to help keep the arm strap from sliding off the ‘hook’ that is attached to the bellows. Keeping the strap on the hook is one of the first hurdles that a new student of the *pukl* will meet. Naturally, knowing that this is a common problem, one might expect that this issue has been addressed. Indeed it has. On a *pukl* made by Lubomír Jungbauer owned by Donna and Guenter Merkle of Cedar Rapids, Iowa, USA a simple solution has been employed. A screw has been placed in a position that aids the player from keeping the strap from sliding off the end.

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<sup>63</sup> There are two compelling iconographic examples that further link the *musette de cour* with versions of the *polnischer Bock*. In the hunting chateau Kranichstein near Darmstadt overseen by the Hessian Jägerhof Foundations there is a painting of Leibhusar Czepregy dressed in a uniform of red, gold and sky-blue. He points with his right index finger towards two bagpipes. One appears to be a *musette de cour* and the other is a *polnischer Bock* with peculiar features. The chanter of the *polnischer Bock* has at least four keys and there is an additional pipe with a bell next to the chanter. The function of this additional pipe is not known, but it has been proposed by Michael Vereno, in an email 11 June 2010, that it may be a secondary drone pipe meant to sound an octave above the larger and longer drone pipe. The reproduction of the painting can be found in Georg Balling and others, *Der Dudelsack in Europa: mit besonderer Berücksichtigung Bayerns [The Bagpipe in Europe: with special reference to Bavaria]* (Munich: Bayerischer Landesverein für Heimatpflege e.V., 1996), p. 39. More evidence for the *musette de cour* as well as *polnischer Bock* being played at a German court at the same time can be found in the Nymphenburg chateau near Munich. Both a *musette* and a *polnischer Bock* are depicted as part of the stucco decorations in the Steinerne Saal (Stone Hall). The works are credited to John Baptist Zimmerman who would have completed them sometime during 1757 to 1758. Photos of these architectural elements can be found in Balling and others, pp. 8–9.



**Figure 33: A screw positioned to assist players to keep the arm strap on the hook**

The advantages of bellows have been jokingly referred to during folklore performances in the Czech Republic. Typically, bellows are presented as an innovation of ‘clever Czechs’ that allows the piper to sing or even drink beer while playing. I have seen and heard this presented on the public stage on more than one occasion. The view that ‘clever Czechs’ applied the bellows to the *pukl* is not a view than can be supported factually, since the evidence for the adoption of bellows to bagpipes similar to the *pukl* is established by early eighteenth-century iconography and porcelain figures to have taken place in German-speaking areas of central Europe (Figure 50). But, this evidence does not prevent the unsupported notion that bellows come from ‘clever Czechs’ from having been established and spreading even further; it is a convenient explanation. This explanation is understandably repeated as the details of the historic sources as presented in this thesis are apparently unknown. If these are known they are ignored by some who introduce, make or play the *pukl* in the Czech Republic.

Bellows provide practical advantages over a blowpipe. Bellows save numerous maintenance problems by extending the longevity of the reeds and bag. Bellows provide the reeds, via the bag, with air having humidity levels equal to the environment. This is especially beneficial as humidity level inside the bag is not changed when the *pukl* is played, nor is the cane of the reed exposed to large fluctuations of humidity as in mouth-blown bagpipes. Players

having experience with mouth-blown bagpipes know that their instrument must be played for a short period before the reeds can be adjusted and made performance ready. Namely, the reeds must stabilize before the chanter and drone can be successfully fine-tuned. Bellows-blown bagpipes, such as the *pukl*, are much more stable and can potentially play reasonably well in tune after being unused for hours, days, weeks or even months. The ‘dry’ reeds of *pukl* have been known to endure for years. Repeated changes in humidity, however, as encountered with mouth-blown bagpipes, shorten the serviceable life of the cane reeds and bag. Reed longevity might not have been a significant issue in the past, as bagpipers were accustomed to playing mouth-blown bagpipes for centuries in Europe. These players were probably very adept at making and adjusting reeds. Bellows, however, have simplified maintenance significantly and these skills of making and adjusting reeds are rare amongst players of the *pukl*. Most players take their *pukl* back to the maker for significant adjustment and an appointment with the maker is typically.

The *pukl* in Chodsko still utilizes what appears to be the same bellows design as depicted in the stucco design found at Nymphenburg Chateau in Bavaria (Figure 48). Individuals in Chodsko openly give credit to the bellows having come from Germany, but do not dwell on the matter. Jan Faschingbauer stated that, ‘Historically there were some sort of Bohemian bagpipes, the bellows have some German influence. I don’t know. For me it is not important. From my view what is important is the situation today.’<sup>64</sup>

As reasonable as the rationale for probable origins and possible adoption of bellows to the *Bock* (*polnischer Bock*) as outlined in the above text might appear, the incorporation of bellows to *Bock* might have taken place in a different manner. As the search for the complete answer is still elusive, the exercise which has uncovered some new material has provided a reasonable starting point from which to work. It would not be disappointing if others might challenge the above view, while providing alternative viable theories. This should result in a better understanding of a simple and obvious ‘improvement’ in the design of the *Bock*. It is

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<sup>64</sup> Jan Faschingbauer, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-24.9.2009-44.

anticipated and suggested that a more complete answer might be found in literature associated with the namesake country of the *polnischer Bock* — Poland or perhaps, in Saxony. This future description of the adaptation of bellows to *Bock* bagpipes, however, is likely to still include aspects of what has been outlined previously.

Perhaps the most important aspect of the bellows, as it relates to this thesis, however, is the role they play in identity. The bellows of *pukl* by makers, namely Jakub Jahn, Jakub Konrady, Jaromír Konrady, Stanislav Konrady, Jan Frei, and Miroslav Janovec are decorated with wood burned references to Chodsko. The most common motifs include the Chodish castle, *Dolní brána* (Lower Gate), and the tower on the main square in Domažlice. Also words, Domažlice or Chodsko, are spelled out in some instances. All these designs send unambiguous signals that the *pukl* belongs to Chodsko. There are not many instruments that are so clearly labelled with symbols of identity. There is at least one parallel example; these are the tourist grade ukuleles that include the images of palm trees and the name of its associated geographic area, Hawaii, are painted on the bodies. This indicates the ukulele is a ‘Hawaiian’ instrument. In both cases, this sort of labelling implies close association between an instrument, a region and the local musical culture. Furthermore, in both cases, this sort of labelling is not dependant on the origin of the instrument, but rather, its perceived role in regional culture. The Chodish *pukl* was introduced from Bavaria (section 2.4) and the ukulele did not originate in Hawaii, but is believed to have been introduced to the islanders by Portuguese immigrants in the late 1870s.<sup>65</sup> Therefore, current impressions of linkage between a region and an instrument are not necessarily based on the geographic or cultural origin of the instrument. The origin of an instrument is often lost on the general population; their associations are, however, based on the instruments playing a significant role in a geographic area and the culture of the people living there. In both cases, the associations between the *pukl* and Chodsko and the ukulele and Hawaii have been promoted resulting in perception that each is a lead instrument in folklore in their respective regions.

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<sup>65</sup> George Kanahele, *Hawaiian Music and Musicians: An Illustrated History* (Honolulu: The University Press of Hawaii, 1979), pp. 394–395.

The *pukl* is beginning to be recognized in diaspora communities in North America. One individual that has taken up the *pukl* is Carrie Brown, an American with Bohemian and Moravian ancestry from Bellevue, Nebraska. She visited the Chodish region in 2007 as part of a tour led by Janet Jefferies of Doane College in Crete, Nebraska. Brown is a past Czech-Slovak Queen who reigned from 2008–2010 at the state and national levels.<sup>66</sup> Prior to this, Brown had already developed an interest in playing the *pukl*. Initially, she was able to borrow a *pukl* made by Lubomír Jungbauer in order to get started. Soon, she decided to order her own instrument. She requested that her *pukl* include decorated bellows with scenes from Domažlice, ‘I have ancestors from Domažlice, so I would also like the carving on the outside of the bellows (as shown in the included picture), if possible, as a tribute to them and the main bagpiping region.’<sup>67</sup> Here, it is also worth illuminating that Brown indicates in her note that the Chodish region is very significant area for bagpiping in the Czech Republic. Clearly Brown saw the representations on the bellows as meaningful to her identity and the Chodish region, so much so, that she made a specific request as to what should appear on the bellows.

As a whole, the bellows play a practical role as a component that helps supply pressurised air to the bags, as well as being a platform for Chodish identity by the inclusion of Chodish symbols on its surface.

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<sup>66</sup> Czech-Slovak Queen contests are held annually in diaspora communities in the USA. These competitions include talent, oratory, and national costume (*kroje*) categories on which the candidates are judged.

<sup>67</sup> Carrie Brown email to Jana Křišová (tour guide) 27 August 2008.



**Figure 34: Bellows by unidentified maker — possibly mid-nineteenth century**



**Figure 35: Bellows by 'Vuk' Šteffek, Újezd**





Figure 36: Jakub Konrady c. 1960, Domažlice



Figure 37: Stanislav Konrady 1994, Domažlice



**Figure 38: Bellows by Karel Janeček, Vejprnice**



**Figure 39: Replacement bellows by unidentified maker**





Figure 40: Lubomír Jungbauer c. 1987, Stod



Figure 41: Lubomír Jungbauer c. 2000, Stod



Figure 42: Jan Frei 2004 No. 19, Domažlice



Figure 43: Jan Frei 2009, Domažlice



Figure 44: Jan Holoubek c. 1999, Postřekov



Figure 45: Miroslav Janovec 2004, Malonice





Figure 46: By unidentified maker with couple in Chodish *kroje*<sup>68</sup>

#### 1.1.4 Drone

The complete drone of the traditional *pukl* is a sounding pipe that consists of a series of five sections plus a single beating hetroglot reed. These five sections, starting from the bag, include the drone stock, large cross (*velký kříž*), *krátíč*, lower section, and cow-horn bell (*roztrub*). The bore of the drone is on average 8 mm and can be made of various kinds of hardwoods including plum, maple, and hornbeam.

All these components fit together to form a pipe that ideally produces a continuous sound with very little pitch variation. The drone provides the harmonic foundation and when played with the chanter produces resultant tones and timbres that would not be present if each pipe, the drone and chanter, were played individually. Consequently, a well-functioning drone, producing a steady pitch with an attractive timbre, is desirable.

The *pukl*'s drone is typically tuned to E<sup>b</sup> two octaves below the keynote of the chanter, e<sup>b'</sup>. It is classified as a bass drone. The renowned organologist, Anthony Baines (1912–1997)

<sup>68</sup> This photograph is courtesy of Bill Herridge of Gatesville, Texas.

illustrates the bass drone within the context of Central European bagpipes in his book

*Bagpipes:*

Some central European bagpipes retain it [the drone] in a modified form and in conjunction with the typically European ‘bass drone’, sounded by a long pipe held in its own stock and tuned two octaves below the chanter’s principal keynote. A bass drone is constructed in two or three joints fitting into each other with long tuning slides. It may point upwards, downwards, or sideways [...].<sup>69</sup>

As the drone of the *pukl* is made up of multiple components, descriptions of these are desirable for further understanding of drone.

#### 1.1.4.1 *The large cross or velký kříž*

The *pukl* does not have a straight drone pipe as do some bagpipes, but has a section called the ‘large cross’, which is angled at 90°. The ‘cross’ itself is constructed of two sections of wooden tubing in which a joint is formed by inserting the ‘male’ end into the bulbous ‘female’ end. These ends are permanently secured with glue and/or metal fastener/s. The ‘large cross’ can be thought of as the second section of the drone and its mid-point of the cross is located at a point approximately 1/4 to 1/3 of the way along the external length of the drone, as measured from the point with which the drone is attached to the air reservoir bag. The ‘large cross’ is located between the drone stock and the *krátíč*. The origin of the ‘large cross’ and its application to *Bock* bagpipes such as the *polnischer Bock* is unknown. As the ‘large cross’ resembles and functions as a 90° elbow used in any plumbing application, it is possible that the concept of this type of ‘cross’ was tailored from a pre-existing application where fluid or gas required redirection when this was accomplished with wooden pipes. It is clear, however, that it was applied to the drone of bagpipes as early as the 1720s, as the *polnischer Bock* depicted on *Blatt 31* of *Musicalisches Theatrum* (Figure 87) of Weigel does not have a straight drone pipe, but the presence of a ‘large cross’ can be inferred.

In addition to making the drone pipe more compact, the ‘large cross’ provides an ‘anchor’ by which the entire bagpipe can hang from one of the shoulders of the player. The

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<sup>69</sup> Anthony Baines, *Bagpipes* (Oxford: Pitt Rivers Museum, 1995), p. 21.

stability of instrument and freedom of movement that this affords the player is appreciated over other types of *Bock* having straight drones, particularly those which hang down in front of the player; the ergonomics of these instruments with a straight drone hanging in front of the player (see Chapter 2 and description of ‘type B’ instruments) encourage the performer to play while seated. Other types of historic *Bock* also had straight drone pipes, including the *grosser Bock* as illustrated by Praetorius in 1620 (Figure 85). These would have been played, presumably, with the drone pipe on the shoulder or in a horizontal position across the body. In all of these examples of *Bock* that do not have the ‘large cross’, the mass of the bagpipe does not hang from the drone, but a considerable amount of the instrument’s weight, as with all components, is ‘tied into’ the bag, and is supported largely by the bag under the player’s arm, as well as the bellows if present. Although, all configurations are proven designs and can be successfully played, these forms are not as conducive to free movement as the Chodish *pukl* is with the ‘large crosses’. This is especially evident with larger *Bock* bagpipes in the keys of D, E<sup>b</sup> and F as the straight drone pipes of these versions are significantly long to be less versatile than other versions, such as the *pukl* with the ‘large cross’.

#### 1.1.4.2 *Bordunverkürzer* — *krátíč*

One of the innovations incorporated into the *polnischer Bock* and a feature of the Chodish *pukl* is the *Bordunverkürzer* (German) or *krátíč* (Czech). This is an apparatus much like the *Buch* (German for book), employed on the basset horn. This device was probably brought to Chodsko with the introduction of the *pukl* from Bavaria (See Chapter 2.4).

The *Bordunverkürzer* of some versions of the *polnischer Bock*, such as the *pukl* and *Buch* of the basset horn are, essentially, rectangular blocks of wood with three parallel cylindrical bores drilled lengthwise. The passages are then connected by two short bores, one near each end perpendicular to the original three bores, thereby forming a connection between the three long bores. Appropriate portions of the passages are then plugged with wooden dowels, forming a single passageway. When the *Bordunverkürzer* is inserted to replace other sections of the drone pipe it creates a ‘folded drone’, thereby shortening the external length

while maintaining the sounding length; the drone pipe is compact and the instrument less cumbersome.



Figure 47: *Bordunverkürzer* or *kratič*, inventory 4714 NMP<sup>70</sup>

<sup>70</sup> The emblem, perhaps a representation of the sun or flower, at the top of this example is not unique; brass sheet work matching this is found on other examples historic *pukl*. This might be a maker's mark. Furthermore, the two circular emblems positioned on the barren wooden area of the *Bordunverkürzer* are

An hypothesis in regard to the possible origin of the *Bordunverkürzer* is outlined below within the context of the *pukl*'s predecessors, the *polnischer Bock*. The length of the vertical portion of the drone pipe (hanging from the partially obscured large cross or *velký kříž*) of the *polnischer Bock* in the illustration in Weigel's *Musicalisches Theatrum* (Blatt 31) (Figure 87), suggests that a *Bordunverkürzer* is not present. If a *Bordunverkürzer* were present, the end of the drone pipe would appear significantly higher from the ground. As there are not any *polnischer Bocks* known to exist from this period, it is necessary to find further evidence for the incorporation of the *Bordunverkürzer* in other contexts. A partial answer to the issue of when the *Bordunverkürzer* was incorporated into the design of the *polnischer Bock* comes from figurines from the first half of the eighteenth century made by the Meissen and Höchst porcelain factories in Germany. One of the earliest indications of folded drone concept being applied to the *polnischer Bock* can be observed on a Meissen figurine c. 1740 (Figure 50L)<sup>71</sup> It is not clear whether the statuette indicates a true one piece *Bordunverkürzer*, or rather the system used on Sorbian and Polish types of the *Bock* bagpipes where this portion of drone pipe consists of three wooden tubes, whose ends are connected with metal u-shaped tubing, bundled together.

The earliest definite proof of the existence of what appears to be a *Bordunverkürzer*, similar to that used on the present-day *pukl* is represented in a stucco rendered example c. 1760, in the *Steinerner Saal* in Nymphenburg Palace near Munich. It suffers from artistic liberty as nonsensical holes have been incorporated into the drone pipe and the *krátič*.

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similar to the eyes nailed to the heads illustrated in Figures 19, 20, and 21. While difficult to provide evidence for any direct correlation between these ornaments, in all instances, the head of the nail found in the centre of each ornament is an integral part of the design.

<sup>71</sup> '332 *Harlequin* with a bagpiper formed as a billy-goat. Meissen, model by J.J. Kaendler, about 1740. H. 13.3 cm. Untermeyer Collection, Metropolitan Museum of Art, New York' Peter Wilhelm Meister and Horst Reber, *European Porcelain of the 18th Century* (Ithaca: Cornell University Press, 1983), p. 185.





Figure 48: Stucco ‘classical’ *polnischer Bock* at Nymphenburg (1760)<sup>72</sup>

Having, on the surface, reliable evidence for the integration of the *Bordunverkürzer* into the *polnischer Bock* in Bavaria, by about the middle of the eighteenth century, one might consider its relationship to the adaption of the very similar device, the *Buch*, to the basset horn. In response to an enquiry, Albert Rice, a noted historian of the clarinet made the following observation:

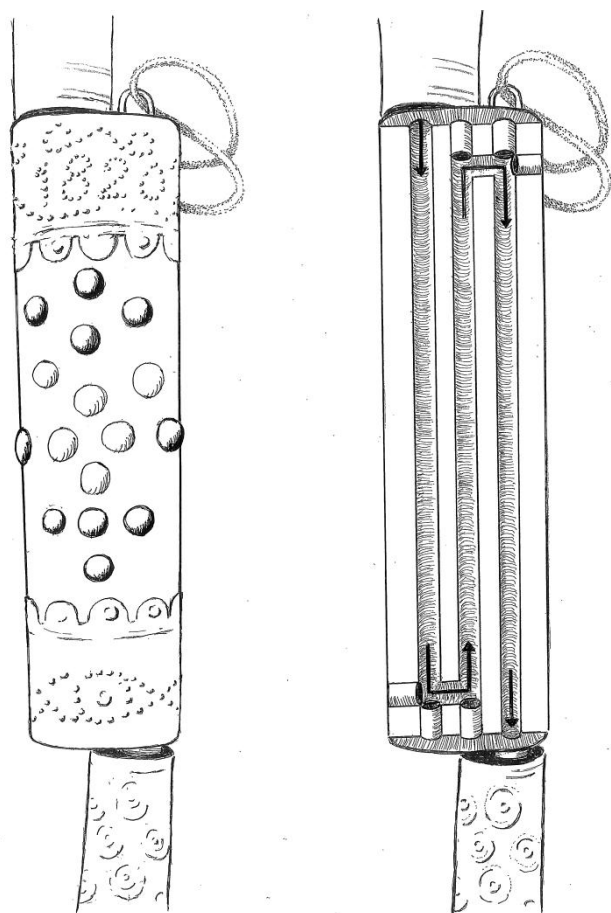
The earliest basset horns that are extant today date from about 1760 and are unmarked instruments thought to have been made in southern Germany. These do include the ‘Buch’ or ‘Kasten’ where the bore travels in three directions, down, up, and then down, before exiting through a brass or wooden bell. [...] it is possible that basset horns built with a ‘Buch’ existed by the early 1740s but further evidence to support this conclusion is lacking. [...] Therefore, if I was pressed on the first use of the ‘Buch’ on the basset horn I would say about 1760.<sup>73</sup>

While certainly speculative, there might be links between the adaptation of the *Bordunverkürzer* to the *polnischer Bock* as well as the *Buch* to basset horn. The basis of this is the apparent application of a similar device to musical instruments at an analogous time in the same region. Some makers might have been making basset horns and *polnischer Bock* or were otherwise aware of this innovation adapted to these instruments. While it certainly appears that the *Bordunverkürzer* or *krátič* has been possibly applied to the *polnischer Bock* as early as the 1740s (Meissen porcelain) and certainly by the 1760s (Nymphenburg Palace), the

<sup>72</sup> Balling and others, p. 8.

<sup>73</sup> Albert Rice email to Michael Cwach 6 March 2007.

earliest example found in Bohemia is dated 1820. This is part of an incomplete *pukl*, having no inventory number, in the ethnographic department of the National Museum in Prague.<sup>74</sup>



**Figure 49: Earliest dated *krátíč* known in Bohemia (1820) (NMHMNO no inv. number)<sup>75</sup>**

The earliest evidence of a *polnischer Bock* with a similar device to the one-piece *krátíč*, comes from the Meissen Figure c. 1740 (Figure 50L)<sup>76</sup>. It is, however, difficult to conclude from the photographs whether a true one piece *krátíč* is represented, but the same principal executed in a slightly different manner. That is, the valuable piece of Meissen might not be proof of a *krátíč* — made from a block of wood, having been included in the drone pipe, but it is more likely that it shows the system used today on Sorbian and Polish types of the *Bock* bagpipes, which features a bundle of three short wooden tubes bundled together.

<sup>74</sup> [*pukl* without identification] Národní muzeum–Historické muzeum–Národopisné oddělení (National Museum Ethnographical Division).

<sup>75</sup> Drawing by Terence Dobson, Christchurch, New Zealand.

<sup>76</sup> Kaendler, Johann Joachim (1706-1775). Harlequin with Goat. Figure, 1740. Factory: Meissen Manufactory. German (Meissen). Made in: Germany, Meissen Hard-paste porcelain, H. 5 7/8 in. (14.9 cm). Gift of Irwin Untermyer, 1964 (64.101.75). The Metropolitan Museum of Art, New York, NY, U.S.A. Image copyright © The Metropolitan Museum of Art, Image source: Art Resource, NY.

From the photo of another Meissen piece, c. 1736, of a *Bock-Pfeiffer* or perhaps *Jagd-Pfeiffer*, it is very difficult to discern if any type of *krátič* is visible (Figure 50R)<sup>77</sup>. But, it is worth noting that the pose of the figure is very similar to the *Bock-Pfeiffer* in Weigel's drawing (Figure 87).



**Figure 50: Eighteenth-century Meissen figures with *polnischer Bock* having bellows**

Having established that the *krátič* appears to have been an early eighteenth century innovation, it is imperative to draw attention to the misinterpretation of the antiquity of the *krátič* and its significance to the development of the bassoon as put forward by Anthony Baines. Referring to the photo of what is described as a '16th-century Polish (possibly Bohemian?) bagpipe, bellows-blown',<sup>78</sup> Baines wrote that the doubling back of the tube, as employed in the *krátič* on these types of bagpipes, might have been the model for the concept

<sup>77</sup> 'Obr 81: Johann Joachim Kaendler: Porcelánová figurka, okolo 1736' ['Photo 81: Johann Joachim Kaendler: Porcelain figure, c. 1736']. Číp and Klapka, p. 74.

<sup>78</sup> This date is probably an error. The *Bock* in the photographs, while a unique specimen, having what appears to be an extra drone, appears to be more consistent with an eighteenth- or nineteenth-century examples from places such as Upper or Lower Austria, Bavaria or Saxony, and not an example of a sixteenth-century *Bock* from Poland or Bohemia. Baines does not state the source of the photograph.

as employed in instruments such as the racket and sordone.<sup>79</sup> Roger Buckton, early music specialist in Christchurch, New Zealand, however, has proposed the doubling back of wind pipes was well-known in centuries previous to the beginning of the historical record of the *krátič*. He cites the racket and dulcian as examples.

#### 1.1.4.3 *More drone development*

Evidence that the *pukl* continues to be developed and remains a target of innovation is demonstrated by a technique developed by maker Lubomír Jungbauer to change the pitch of the drone. This innovative yet simple approach changes the key by a semi-tone by effectively changing the bore of the drone with a knurled apparatus having a smaller diameter bore than the drone pipe. This is screwed into a permanent insert installed at the end of the drone pipe. In the particular example that I have examined, owned by Zdeněk Vejvoda of Rokycany, Jungbauer has made a *pukl* that can be converted to be played in either the keys of D or E<sup>b</sup>. Without the device the drone sounds E<sup>b</sup>. If it is desired to play in the key of the D, first the drone's horn bell must be removed. Next the device is screwed into the insert at the end of the drone, effectively narrowing the bore of the drone. When the cow-horn bell is restored to the end of the drone it sounds D — exactly a semi-drone lower.



**Figure 51: Components of Jungbauer's approach to changing pitch of drone from E<sup>b</sup> to D**

<sup>79</sup> David Munrow, *Instruments of the Middle Ages and Renaissance* (London: Oxford University Press, 1976), p. 42. 'The embryo of the bassoon can be seen in the early bagpipe in Plate XVIII [sic Plate XIX]: half-way down the long drone there is a thick piece containing three parallel drillings that conduct the cylindrical bore, down, up and down again, saving a foot or more in the overall length of the drone. Such doubling back of the tube is quite common in bagpipes, and the idea may well have originated in them.' Anthony Baines, *Woodwind Instruments and Their History* (London: Faber and Faber, 1957), p. 263. Citing Baines, this unlikely theory was reiterated, with an informative illustration, by David Munrow in *Instruments of the Middle Ages and Renaissance*, p.42.



Other approaches to changing the key of drone pipes include removing the *krátíc*, which requires a change of the drone reed as well as simply changing out drone reeds made for specific keys without any other change to the drone.

Lubomír Jungbauer has also developed a way of fine-tuning the drone without having to make adjustments to the reed or to the length of the drone pipe. Near the attachment points of the drone to the bag, he has drilled and tapped a hole that reaches the bore. In this hole a brass screw is turned until it penetrates into the passageway of the bore. A small adjustment to the bore of the pipe by a small turn of the screw allows the drone to be tuned very accurately in a simple manner. The maker Miroslav Janovec adopted this approach as well, but has positioned the screw on some of his *pukl* near the end of the drone pipe. Although Janovec had adopted this innovation, he currently does not think it has any advantage and has ceased incorporating it into his instruments. He wrote that if the screw interrupts the bore too much the pitch of the drone becomes unstable. Janovec added that he cannot recall precisely how long he incorporated the fine-tuning screw on the drone, but it was primarily a practice followed during the same time he made *pukl* having a false *krátič* (see 5.3.11).<sup>80</sup>

It is usual for makers to tune using electronic tuning devices, however, in performance it is customary for the *pukl* to be tuned by ear to the pitch of the clarinet. This process can be facilitated with the use the drone's fine-tuning screw.



**Figure 52: The fine-tuning screw for the drone developed by Lubomír Jungbauer**

<sup>80</sup> Miroslav Janovec email to Michael Cwach 28 July 2012.

### 1.1.5 Cow horn bells (*Schalltrichter/roztrub*)

Upturned bells, known as *Schalltrichter* or *roztrub*, at the ends of the chanter and drone pipes are characteristic of the *pukl*. It is sufficient to give a description for both here, as the construction of these bells is the same for both. These bells are slid over a cork- or string-covered tenon located at the ends of the chanter and drone pipes. There have been various approaches to making and attaching these bells to the chanter or drone. In nineteenth-century Bohemia, most *Bock* type bagpipes, namely *dudy*, were fitted with an elbow made of tubing with an approximate angle of 45°. This elbow connects the end of the chanter or drone with prepared cow horns. This style is used by maker Lubomír Jungbauer. Another variation used by makers replaced the sharp-angled elbow with a long curved connector. Karel Janeček and Miroslav Janovec are two makers who have featured this style. A third type avoids both types of metal elbows, and the curved portion of the bell consists only of cow's horn. This style might have been introduced to Chodsko with the first *pukl*, as it appears to be a trait of historic examples extant in Bohemia that are believed to have been made in Bavaria.<sup>81</sup> Josef Režný wrote that Václav Altmann indicated that this type of *roztruby* was made in Einsiedel. As there is no Einsiedel in Bavaria, it is possible this reference is to the village of Mnichov near Mariánské Lázně in the historic Bavarian dialect-speaking part of Bohemia.<sup>82</sup> Jakub Konrady and Jakub Jahn advanced this design as reflected in extant instruments made by these celebrated makers. Beyond these three basic forms, there are exceptional forms that fall outside these mainstream types but are still related to those outlined above. One example is a *roztrub* by an unidentified maker that mimics the last type mentioned — a single cow horn bent in a U shape, but in this case it is not made from a single cow horn, but is completely made of brass.

Making the entire *roztrub* entirely from metal is not a new approach. The oldest known painting of a *Bock* type bagpipe in Bohemia is the work *Bauernfest* (1605) by Roelant Savery

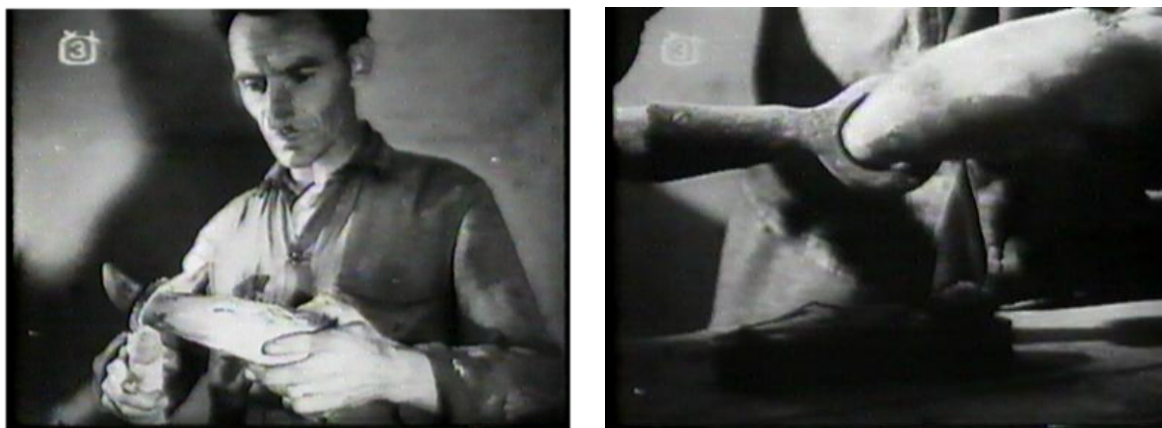
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<sup>81</sup> Bearing in mind the oral history of the introduction of the *pukl* to Chodsko from Bavaria, examples of historic *pukl* in Bohemia, extant in museums and identifiable in historic photographs, have features, such as one-piece cow horn bells, that are not attributable to any specific Bohemian maker, but are consistent with Bavarian examples.

<sup>82</sup> Režný, *5000 let s dudami [5000 Years with Bagpipes]*, p. 75.

(Figure 84), which included what appear to be examples of *roztrub* made from metal. Savery went to some effort to paint the bells of the drone pipe ‘closest’ to the observer with some helpful detail. Savery has preserved for us, in colour, what appears to be an upward turned bell, at least partially or wholly made of some variety sheet metal, the seam of which the appears to be closed with rivets (a method of construction still practised in nineteenth and twentieth centuries). This feature, the use of upright turned bells, is the primary distinguishing characteristic that differentiates these *Bocks* in Savery’s painting from the *grosser Bock* depicted a little more than a decade later in the significant organological work, Michael Praetorius’ *Theatrum Instrumentorum* (Figure 85). Praetorius included a drawing where the bagpipe appears to have cattle horns that have not been bent.

Based on my experience of discussing various topics with enthusiasts of the *pukl*, one of the most interesting and unresolved topics involve the details of the technique required to bend the long cow horns to make horn bells. There have been a number of theories put forward. Certainly, heat is involved. The most admired makers of these horns are Jakub Konrady and his sons. Jakub Konrady never shared with the public how this technique was so successfully repeated. Hence, I avoided asking his sons how this was done as I had inferred that this was a ‘sensitive secret’. But there is some fascinating documentation that shows how a contemporary of Jakub Konrady, Jakub Jahn, bent the cow horns. In the Nazi era-protectorate period (*Protektorat Böhmen und Mähren*) news reel, *Aktualit* (1942), it can be seen the Jakub Jahn used an open flame in combination with an iron tool consisting of a metal ring attached to a wooden handle. The horns were bent while they were being heated. The ring portion of the tool was slipped over the narrow end of the horn and slid to the point in which the horn needed to be bent. Below are two frames taken from *Aktualit* of Jakub Jahn preparing to bend a cow’s horn the aid of (left) a sturdy metal loop attached to a handle and (right) with flame.



**Figure 53: Jakub Jahn preparing to bend and bending a cow's horn over a flame**

While this method, as practised by Jahn, was effective, noticeable, abrupt distortions were created where the metal ring had been in contact with the horn. Historical Bavarian makers and the Konrady family of makers were, and are, more successful and have been able to avoid this outcome, thereby resulting in horns reflecting a higher level of craftsmanship.

Bell design has a significant influence on timbre and volume produced by either the chanter or drone pipe. It is easy to discern these changes by exchanging one type of horn for another on the same *pukl* as horn bells have negligible influence on the pitch of the chanter. Indeed chanters function perfectly well without a horn bell as all of the sounding lengths of useable pitches are within the chanter itself. A *pukl* played without a bell on the chanter plays at a significantly lower volume than if a chanter has a bell. Therefore *pukl* are nearly always played with its chanter bell in place, unless there is an occasion where a significantly less volume is desired. It is easiest to experiment with volume and timbre possibilities of a *pukl* by exchanging and trying various types of horn bells on the chanter rather than the drone. Accordingly, a simple exchange of horn bells would not be possible on the drone, without adversely affecting pitch, as the sounding length would be altered with such an exchange. For that reason, I have only experimented with exchanging various horn bells on the chanters of a *pukl*. In one particular case a *pukl* was originally equipped with horn bells that have sweeping brass elbows connected to cow horns and ending with sheet brass, shaped and attached to the larger end of the horn. When the chanter bell was replaced with one featuring a 45° elbow, while otherwise having similar features, the auditory volume was reduced by a dynamic



marking and the timbre was changed from what might be described as an aggressive sound to one favouring a covered or muted sound. In short, a considerable change had taken place.

Although a bell fashioned from a single horn, such a made by Jakub Konrady, was not available for experimentation and direct comparison, it is my opinion, after analyzing the performances of eighteen solo *pukl* players from Chodsko, *pukl* equipped with this style of horn bell created the most ‘civilized’ or ‘chamber’ timbre and might conceivably be the most attractive option for those who are accustomed to refined music of the concert hall. It was my subjective impression that the most attractive sounding *pukl* were these versions equipped with one piece bells made from the sufficiently long cattle horns appropriately bent and shaped.

The ends of *roztruby* can exhibit ornamental features. For example, *roztruby* that end in horn, and are made by the Konrady family of makers and Jungbauer, exhibit a scalloped shape around the edge (Figures 1, 138, 150, 151, 152, 153, 154, and 157). This scalloped shape might have been inspired by older versions of the *pukl*, built by unknown makers, as this motive is observable on their *krátič* and *roztruby* (certainly on *pukl* dating from the first half of the nineteenth century Figures 47, 78, 79, 92, 104, 105, and 115). These scallops can also be seen on later instruments, made Amati (Figure 156), Janeček (Figures 123, 124, and 125), Jahn (Figures 55, 76, 127, 128, and 133), Janovec (Figures 171 and 175), and ‘Vuk’ Šteffek (Figure 116—, 118, 121, and 122), but formed with sheet brass. These scallops are not on the outer edge of the *roztrub*, but at the inner edge of the brass portion where the brass meets the horn. Those *roztruby* that do end in with sheet brass, typically end with a plain, smooth lip. Jan Frei, has a unique approach, and included dissimilar *roztruby*, one ending in horn and the other in brass, each with the scalloped design.

### 1.1.6 Chanter

Anthony Baines wrote that the chanter is the ‘principal’ pipe of the bagpipe, the reed instrument upon which melodies are played.<sup>83</sup> The chanter of the *pukl* is a wooden tube having

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<sup>83</sup> Baines, *Bagpipes*, p. 19.

a total of eight sounding holes; one tone-hole, six finger-holes as well as a thumb-hole. The sound of the chanter is generated by a single reed that is inserted into the top of the chanter. Chanters of *pukl* are made from various species of locally available wood and makers have indicated preferences for certain varieties for chanters. Jan Frei of Domažlice uses plum wood,<sup>84</sup> which is the traditional preference, while Lubomír Jungbauer of Stod avoids plum wood and uses pear wood.<sup>85</sup> Although Jungbauer admires the workability of plum wood, he cautions that one must be very careful with it as it is prone to cracking.<sup>86</sup> Therefore he uses pear wood and contends that it is the best wood for making chanters, and cites that pear wood was used for rulers, triangles and squares before these items were made of plastic.<sup>87</sup> Moreover, the respected woodworker Miroslav Janovec wrote that hornbeam, plum wood, pear wood, apple wood, and maple wood are the best choices because they have no ‘pores’ [Here, the term ‘pores’ comes from a direct translation from a statement by Janovec].<sup>88 89</sup>

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<sup>84</sup> Jan Frei, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-24.7.2009-22.

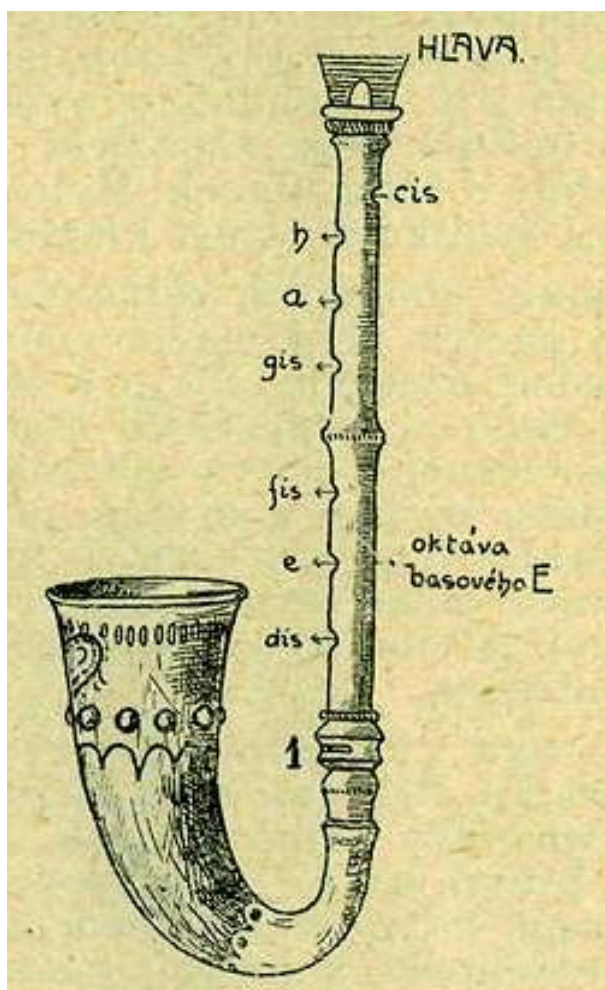
<sup>85</sup> Lubomír Jungbauer, personal interview, trans. Michael Cwach, Prague, DVD-CZ-10.9.2009-36.

<sup>86</sup> Indeed cracking (hairline or significant) is observable on the majority of historic chanters of *dudy* made of plum wood. With chanters that had significant cracking, these cracks were closed by wrapping wires of a suitable gauge around the chanter in multiple locations. The wires were twisted together at their ends, which then compressed the chanter so that the cracks would be closed making the chanter playable. This avoided the need to make a new chanter.

<sup>87</sup> Lubomír Jungbauer email to Michael Cwach 27 July 2012.

<sup>88</sup> Miroslav Janovec email to Michael Cwach 28 July 2012.

<sup>89</sup> As Janovec did not state a clear preference, his inclinations for a species of wood might be inferred from the order in which he listed the woods. As all of these woods are hardwoods they have pores in a technical sense. Janovec is likely making reference to the fact that these woods are ring-diffuse rather than ring-porous hardwoods.



**Figure 54: Drawing of a chanter in ‘E’ major by “Bolfik” Šteffek drawn by K. Michalíček<sup>90</sup>**

*Pukl* chanters can be made in any key, but are usually made in E<sup>b</sup> major for players in Chodsko. Bare *pukl* chanters — chanters without *roztruby* — as shown in the following illustration, which are tuned in E<sup>b</sup> major, have an overall length of approximately 35 cm. The bores of *pukl* chanters is approximately 7–8 mm and are typically cylindrical. The outside diameter of chanters falls within a range of 14–19 mm where there are thumb- and finger-holes. When the chanter is being turned on a lathe, a tenon is shaped at each end of the chanter (approximately the last 25–35 mm of each end). These tenons are wound with thread or covered with cork in the same manner as tenons of historic and modern clarinets. When an appropriate amount of string is wound around, or cork adhered, to the chanter tenon at the top of the chanter, it provides for a snug fit into the chanter stock (head). On the opposite end,

<sup>90</sup> Čeněk Zíbrt, ‘Dudy staročeské i novější [Bagpipes of Old Bohemian and Newer]’, *Český lid*, 24 (1924), 254–288 (p. 285).

or lower end, the process is repeated so that a cow-horn bell assembly or *roztrub* may be placed snugly over it. This helps to ensure that there is little chance of the bell assembly from falling off while the *pukl* is being played. Although not in vogue today, some historic models of Chodish *pukl*, such as an example made by Jakub Jahn in 1943, feature a light safety chain connecting the bell to the chanter (this example also has a separate chain connecting the drone bell to the drone). The light chain is a device that ensures the bell will not fall to the floor and potentially become damaged should the bell get separated from the chanter. This loosening of these joints between the bells and their respective pipes can sometimes happen when the tenons shrink, due to low humidity and drying out of the wood, and/or the string wrapped around the tenon dries, due to seasonal change in some climates.



**Figure 55: Chanter and cow-horn bell with small chain on a *pukl* made by J. Jahn**

To reiterate, chanters of *pukl* are typically made and tuned to play in Chodsko in  $E^b$  major and the following pitches are available —  $b^b$ ,  $d'$ ,  $e^b$ ,  $f$ ,  $g'$ ,  $a^b$ ,  $b^b$ , and  $c''$ . As the melody pipes of *pukl* are limited to these notes, it is mainly played in  $E^b$  major and can also be played with limitations in the subdominant keys —  $A^b$  major as the note  $d^b$  is not available. *Pukl* in other keys such as D and G are played in Chodsko on occasion when required.<sup>91</sup> As *pukl* are limited to playing in the tonic and subdominant, one or two approaches must be used in

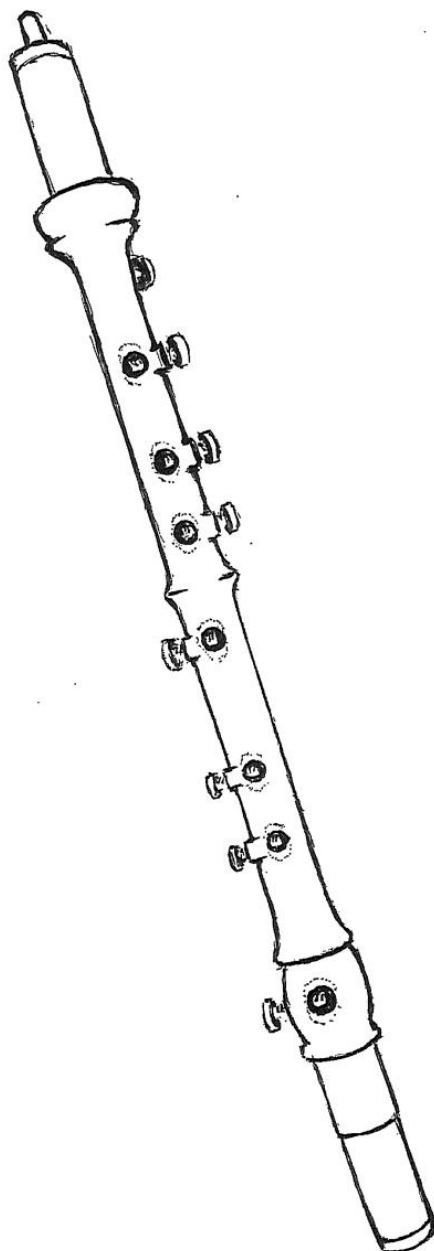
<sup>91</sup> In the group 'Chodská vlna' three performers used *pukl* in G. Richard Vísner plays a *pukl* in G by Jan Holoubek, while Martina Morysková and Josef Kuneš share a *pukl* in G made by Miroslav Janovec.

order to play in other keys. Either an entire *pukl* must be made to play in the desired key or a *pukl* might be ‘converted’. In this conversion process the chanter and reed is exchanged with a chanter and reed that is made for the desired key and the drone pipe is modified through various methods. Various methods of modifying the drone have been described under sub-section ‘drone’ in this chapter (1.1.4.3). As the scale of the chanters does not change, being they are in major keys, the pitches for the chanter of *pukl* in other keys may be determined by transposing the pitches outlined above.

#### 1.1.6.1 *Fine-tuning screws*

In Figure 56 below the relative locations of one thumb-hole, six-finger holes and one tone-hole are represented. Each of these is shown with fine-tuning screws, which are used to adjust individual pitches. Only the head of the uppermost screw — this is the thumb-hole for the note *c''* on a chanter in  $E^b$  — is visible. The hole itself is on the reverse side of the chanter. This note is typically ‘fingered’ by the right thumb by players in Chodsko. There are two known exceptions to this tendency amongst the players in Chodsko as Antonín Konrádý and Lubomír Pitter play with their hands in reverse order. This means that they play *c''* with the left thumb.

At the lower end of the chanter there is a tone-hole that sounds  $b^b$  when all of thumb- and finger-holes of the chanter are closed. The  $b^b$  sounds an octave and a fifth above the drone and this interval produces a characteristic ‘bagpipe’ sound. When the chanter is played in a legato style, there is no opportunity for the  $b^b$  to sound. When the chanter is played in a staccato style, however, the performer can give the impression that a second drone pipe is present by allowing the  $b^b$  to sound during a significant portion of the staccato note’s value. In other words, when repeatedly playing notes other than the  $b^b$  in staccato style — thereby allowing the  $b^b$  to sound repeatedly and fill in the aural space left between the staccato notes — it gives the impression that a second drone pipe is present.



**Figure 56: Chanter of *pukl* with fine-tuning screws — drawing by Terence Dobson**

#### **1.1.6.2 *Origin of fine-tuning screws and their application to the pukl***

The focus of the following section includes the description, function and probable origin of fine-tuning screws that have been incorporated into the chanters of *pukl* played in Chodsko.

A substantial study of this topic is included as this technological development appears to have originated in Chodsko and in recent decades has been universally adapted by makers and players in this region. This is a unique aspect of the *pukl*'s association with Chodsko. That is to say, *pukl* with fine-tuning screws are played in other places in Bohemia, such as in Strakonice, but they have not been universally received and have been rejected by some players including the highly-renowned player/historian Josef Režný (born 1924). Režný once expressed that such *pukl* with fine-tuning screws are *nemocný* or ill.<sup>92</sup>

Today, *pukl* having chanter with fine-tuning screws are unique among bagpipes throughout the world. Each hole is equipped with a brass machine screw. The screws are about 15 mm long and the head of the screw is often flat and its sides are knurled so that they can be easily gripped by the player. These are set in an integral block that is akin to the key blocks of historic clarinets, which are placed close to the tone-hole. I have witnessed the installation of these screws by the maker, Miroslav Janovec. In this instance holes were drilled and later tapped with the assistance of a cordless drill.



**Figure 57: Miroslav Janovec tapping threads in the chanter for fine-tuning screws**

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<sup>92</sup> As recalled by the author from a conversation with Josef Režný c. 2004.





**Figure 58: Close up of Miroslav Janovec tapping the hole for a fine-tuning screw**

Once installed, the screws are then allowed to breach the tone-hole opening, changing the effective volume of the hole, and as a result, the pitch. Very precise pitch adjustment is obtainable with this method by turning the screws slightly in or out. Sometimes just a quarter of a turn or less is all that is necessary to bring about a discernible change in pitch. Before this adaptation, it was customary in Chodsko and elsewhere in Bohemia to tune the individual notes of a chanter by changing the size of the opening of each tone-hole with a beeswax-based substance, which was moulded or otherwise shaped in the finger hole. In Chodsko, the practice of using beeswax-based substances for tuning persisted until c. 1989.<sup>93</sup> Often an adequate amount of beeswax based substance was stored in the cleft of one of the ears of the symbolic goat's head which helped to accomplish this task. Tuning in this manner is a time consuming process. Making the hole larger raises the pitch of the note while making the hole smaller lowers the pitch. According to Jan Hrbáček (born 1978), one of the last in Chodsko to learn the *pukl* without fine-tuning screws, this was accomplished with a mixture consisting of beeswax and rosin. Hrbáček modestly joked that while taking lessons at the music school in Domažlice,

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<sup>93</sup> Josef Kuneš email to Michael Cwach 20 April 2011.



tuning took up about three quarters of the lesson time and in some case instances, ironically, he ‘even had the opportunity to play’.<sup>94</sup>

It has been expressed repeatedly by prominent players, and makers of the *pukl* in Chodsko and elsewhere, that the *pukl* maker Jakub Konrady was the person responsible for replacing the traditional way of tuning individual notes with wax, with fine-tuning screws. Both sons of Jakub Konrady, Jaromír and Stanislav, make the *pukl* today. Jaromír Konrady explained how the fine-tuning screws came to be:

Our father [Jakub Konrady] thought of the fine-tuning screw in the years 1958–1960. The possibility to quickly tune, instead of filling the holes with wax, was done for his nephew Antonín Konrady. They were recording bagpipe bands at the radio station in Plzeň.<sup>95</sup> Our father played violin. It is possible to tune with those [violins]. But with clarinets it was worse. And if the *dudy* [*pukl*] and clarinet are not in tune, it is a bad recording. And that is why our father did this type tuning, so that the bagpipes could be tuned in a short time.

It is the last adaptation regarding the construction of bagpipes in the 5000 years of playing the instrument.

As bagpipers we are proud of it. Today we cannot even envisage how much work it was with tuning earlier [...].<sup>96</sup>

A similar account, repeatedly told in Chodsko, cites the initial use of fine-tuning screws came after the return of Antonín Konrády from a folk instrument competition at the Llangollen International Musical Eisteddfod held in Wales in 1965. The son of Antonín Konrády, Vlastimil Konrády is just one of four people to have taught the instrument at the local music school. In an interview, I enquired if he recalled a time previous to the employment of fine-tuning screws. He divulged:

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<sup>94</sup> Jan Hrbáček, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-7.1.2011-86.

<sup>95</sup> Musical groups which use the *pukl* today are usually called *velká dudácká muzika* in Czech. They are ensembles that typically included two *pukl*, E<sup>b</sup> soprano clarinet, B<sup>b</sup> soprano clarinet, one or more violins, and a string bass. Other smaller ensembles with the *pukl* in other combinations of the aforementioned instruments were also recorded at the radio station for broadcast.

<sup>96</sup> Jaromír Konrady email to Michael Cwach 29 April 2011. ‘*Dolaďovací šroubky na předničky vymyslel náš otec v letech 1958 - 60. Možnost rychlého doladění, místo vyplňování dírký voskem, udělal poprvé pro svého synovce Antonína Konradyho. Byli natáčet v rozhlasu v Plzni dudáckou muziku. Náš otec tehdy hrál housle. Ty se dají doladit. Ale s klarinetou to bylo horší. A pokud neladí dudy a klarinety, tak je špatná nahrávka. Proto otec udělal doladění takové, aby bylo možné v krátké době rychle dudy přeladit. Je to poslední úprava na konstrukci dud za 5000 let existence hraní na tento nástroj. Jako dudáci jsme na to hrdí. Dnes už si neumíme představit jaká práce s laděním dříve byla.*’

They [fine-tuning screws] were already invented. I am older than 50, but I am not that old. There were already fine-tuning screws. I know that my dad had a chanter without the screws. He tells how he was in Llangollen [Wales] without the screws. They were in a tent and it was very hot. The wax in the holes ran out because it was so hot. He had to tune the bagpipes again. They wrote the next day [in the newspaper] that he was praying, and this is the reason for winning the competition, the medal. [In fact] He was tuning the holes.<sup>97</sup> When he returned home he told his uncle [Jakub Konrady] about it. His uncle told him to bring the bagpipes to his workshop and he would think of something. He [Jakub] put the screws there. He thought up the idea of the fine-tuning screws. From this time bagpipes now have screws on each note including the [interval of the] fifth [with the drone] [...].<sup>98</sup>

Fine-tuning screws have proven to be a very effective way of changing the pitch of individual notes of the chanter on the *pukl*. The practice is so established, that a bagpipe maker would have little success of selling a *pukl* in Chodsko without this feature. The account of how tuning screws came about has been instilled in some of the youngest players. Lubomír Pitter (1986) succinctly recounts the same story as outlined above in a documentary film about bagpipes in Bohemia, *Call of Dudy* (2006), partially ensuring that future dissemination of the narrative. But, was Jakub Konrady the sole architect of the idea of adding screws to each of the tone-holes? Evidence suggests that he might not have been fully responsible.

Vladimír Kovařík, a maker and enthusiast of the *pukl* living in Prague, has a noteworthy collection of historic bagpipes. In 2009 much of this collection was exhibited temporarily at the Museum Chodská in Domažlice. Included in the exhibit was a chanter, with fine-tuning screws, made by 'Vuk' Šteffek in 1950. This is significant as it suggests that fine-tuning screws were already utilized 8–10 years before the regularly acknowledged dates. Subsequently, I enquired as to the origin and authenticity of the chanter. Kovařík replied that Josef Bayer (1913–2008), a bagpiper from Prague, bought a *pukl* from ['Vuk'] Šteffek in 1950 with three [interchangeable] chanters. One chanter having tuning screws for each tone-hole, a second was made from ebony and the third was a usual one [a 'usual' chanter at this time was possibly made of plum, the most common material used to make bagpipes in Bohemia]. Kovařík

<sup>97</sup> The use of a candle to melt the wax in an isolated area was interpreted as praying.

<sup>98</sup> Vlastimil Konrády, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-24.11.2010-78.

bought this bagpipe and all three chanter from Josef Bayer in 1966. Since then, Kovařík has traded the *pukl* with the standard chanter for another instrument, but has retained the ebony chanter as well as the chanter with fine-tuning screws.<sup>99</sup> Respected maker, Lubomír Jungbauer also put forward another possibility for the origin of the fine-tuning screws. Vladimír Baier (1932–2010), well-known musician and once director of the Muzeum Chodska in Domažlice, told Jungbauer that he [Baier] had suggested the idea of the fine-tuning screws to Jakub Konrady.<sup>100</sup>



**Figure 59: Chanter with fine-tuning screws c. 1950 by Wolfgang ‘Vuk’ Šteffek**

Obviously these accounts of how the fine-tuning screws became adapted to the *pukl* chanter in Chodsko do not match, but it appears that ‘Vuk’ Šteffek sold at least one *pukl* with a chanter having fine-tuning screws eight to fifteen years prior to the first accounts that portray Jakub Konrady as the innovator. While it is possible that the idea of adapting the fine-tuning screw was developed by ‘Vuk’ Šteffek and Jakub Konrady independently, it is also possible that Jakub Konrady might have noticed the implementation of fine-tuning screws as well as other techniques on visits to Šteffek’s workshop. Antonín Konrády, nephew of Jakub Konrady, recalls visiting Šteffek in Újezd with his uncle Jakub. As a result of these visits, Jakub Konrady might have incorporated some concepts seen at the workshop:

I would like to say that after the Second World War there wasn’t that much interest in bagpipes, rather there was interest in zithers [‘Bavarian’ zithers?] because there were Germans on the

<sup>99</sup> Vladimír Kovařík email to Michael Cwach 2 May 2011.

<sup>100</sup> Lubomír Jungbauer email to Michael Cwach 25 April 2011.

border. They played mainly on the zither. But after the war a number of folklore groups were started. I was a member of one these. There was more interest in bagpipes. It was at this time that my grandfather and uncle started to make bagpipes. They visited ‘Bolfík’<sup>101</sup> Šteffek in order to get advice on how to make bagpipes. Šteffek was known as a maker of bagpipes here in Chodsko. Like the best maker. They went there to look and learn. How to bend the cow horns for example. How to make the chanter on the lathe, for example. That is the way it was. They got experience from Šteffek in Újezd. There are many more makers today. Many try it. Making bagpipes is not a simple matter. Some of it yes, but to be playable, it is not so easy.<sup>102</sup>

Regardless of who is responsible for the first application of fine-tuning screws, Jakub Konrády can be credited for the implementation of a simple and reliable version that has been imitated by all succeeding makers.

#### 1.1.6.3 *Fine-tuning screws indicate standardization of hand placement*

The location of fine-tuning screws indicates that a standardization of hand position has been adopted in Chodsko. That is, when viewed from the player’s perspective, the top four finger holes, or the top half of the chanter, typically have the fine-tuning screw on the left, while the bottom three finger holes and tone hole have the fine-tuning screw on the right side. This suggests that the right hand should be placed higher on the chanter than the left hand. This allows for two features; 1) the fingers to slightly curve around the chanter if necessary to form a comfortable playing position<sup>103</sup> and 2) the free hand to more easily manipulate the tuning screws. The position of the screws indicates a preference, however, it does not prevent

<sup>101</sup> Konrády must have meant Vuk Šteffek, as Bolfík had died in 1923.

<sup>102</sup> Antonín Konrády, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-13.1.2011-89.

<sup>103</sup> Curved fingers appear to be the preferred manner in which to play the chanter of the *pukl*. Of the eighteen participants that played ‘*Zelený hájové*’, some, however, demonstrated the use of flat fingers or a combination of flat and curved fingers. Daniel Dřímál, played with obviously flat fingers. Tomáš Budka and Josef Kuneš, played with flat fingers in the top hand and curved fingers in the bottom hand. Jan Hrbáček and others played with combinations of flat and curved fingers in each hand. Jiří Kupilík played with curved fingers in the top hand and two straight fingers in the lower. There were no examples of playing the *pukl* in Chodsko where the second joint of the fingers was used to cover the finger-holes, as commonly practised by those who play the Scottish Highland Bagpipes. Chodish players were observed using only the first joint. As a whole, there are some tendencies to play with flat or curved fingers, but there does not appear to be any absolute or ‘standard’ as to the use of curved or flat fingers. The standard method used in learning the *pukl*, *Škola hry na české dudy [Bohemian Bagpipe Method]* by Josef Režný makes no mention if the fingers should be curved or flat, only that the fingers are to close with care each finger hole of the chanter. Josef Režný, *Škola hry na české dudy [Bohemian Bagpipe Method]* (České Budějovice: Krajské kulturní středisko, 1981), p. 81.

the chanter from being played with the left hand over the right — in fact, two Chodish players, Antonín Konrády and Lubomír Pitter, play in this manner.<sup>104</sup>

Historic extant versions of *dudy* in Bohemia indicate that the hand position was not standardized for the playing of bagpipe chanters. This was also likely the case for other types of historic *Bock* bagpipes. That is, chanters of some *dudy* were made so that either the right or left hand can be on top. These chanters of historic *dudy* have two ‘extra’ holes available which were played by the *digitus minimus manus* or little finger of the lower hand. These holes are placed next to each other in a position between the tone hole of the dominant and the finger hole of the leading tone of the chanter. This was probably the sixth degree, or submediant, of the major scale in the key of the chanter. In this position two holes can be found on the chanter, not in line with the rest of the chanter holes, but one placed slightly left and the other slightly right of the ‘centre’ so that they can be comfortably covered by the little finger of the lower hand. Not only does the existence of these tone holes indicate that there was no standardization in terms of hand placement, but that there was an additional tone that is not present on chanters of *dudy* and *pukl* that are played today. If one of these historic chanters were to be played with the right hand over the left, the little finger of the left hand is required to play the submediant. The unused submediant finger hole, the hole that would be controlled by the right little finger, if the right hand was on the bottom, must be plugged. The historic examples indicate that this plugging was accomplished with wax. If it was required to play the chanter with the hands in reverse position, that is, with the right hand on the bottom, then the submediant finger hole corresponding to the right little finger would need to be unplugged and the other submediant hole filled with wax.<sup>105</sup>

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<sup>104</sup> In the case of Antonín Konrády the left over right hand placement is a result of learning other woodwind instruments before starting to learn the *pukl*. This configuration was simply carried over from these previous experiences. Vlastimil Konrády email to Michael Cwach 25 July 2011. Lubomír Pitter was a student of Antonín Konrády and this probably has influenced the hand placement of Pitter.

<sup>105</sup> Some Renaissance recorders also have tone-holes that can be played by the little finger of the lower hand. The unused hole must then be plugged.

#### 1.1.6.4 *Keyword*

In contrast to fine-tuning screws, which is a well-established change made to the traditional *pukl* chanter, there was another chanter modification that was not permanently adopted. This was the addition of more tone-holes, which were covered by keys much like that observable on early clarinets. The addition of keys to the chanter of *pukl* appears to have been a new direction for bagpipes in Chodsko. Neither the origin of the impetus for addition of keys to the *pukl* chanter, nor how the keys were used in practice, is known. The existence of these keys, however, indicates that the maker Bolfík Šteffek of Újezd either was keenly interested or was responding to performers' interests in furthering musical possibilities for the *pukl*. Examples of Šteffek's keywork are preserved in museums (one is on display at NMP) as well in photo documentation from the first quarter of the twentieth century.



**Figure 60:** Chanter by Bolfík Šteffek with a single key at the NMP

*Pukl* player Ruda Anděl promoted himself with a series of postcards as the ‘First Czech Concert Bagpiper’. A series of photo postcards survive showing this Prague resident posing with a *pukl* made by Šteffek with keywork.



**Figure 61: Ruda Anděl with *pukl*, having a keyed chanter by ‘Bolfík Šteffek’ Újezd c. 1920<sup>106</sup>**

<sup>106</sup> On the back of the postcard, the text is dated 17 February 1927. The following is printed: I. ČESKÝ KONCERTNÍ DUDÁK / RUDA ANDĚL, / PRAHA — VYŠEHRAD. Personal collection of author.

There are two other examples of much more elaborate keywork applied to the *pukl* than was known to be executed by Šteffek. One is a wooden chanter made by Amati, which is preserved in the museum of wind instruments in Kraslice, Czech Republic (Figure 156) and the other is an all metal chanter made in the workshop of Bernd Eichler, which is preserved in the collection of bagpipes at MSP.

Even though the addition of keywork to the chanters of *pukl* was a trend in the past, there are no players of the *pukl* in Chodsko today that play *pukl* with keywork. It is unlikely that the addition of keywork to the chanter of *pukl* will return in the near future in Chodsko. The current generations of musicians in Chodsko appear to be satisfied with their instruments. The musical possibilities of *pukl*, as they are currently configured, are seen as being sufficient.

### 1.1.7 Reeds

‘If the entire bagpipe was made of gold and didn’t have a reed, in other words if the chanter was not in order, even old Švanda could not play them.’ — Karel Michalíček<sup>107</sup>

Karel Michalíček, an early twentieth-century advocate of the *pukl*, emphasized the importance of reeds being in excellent order. He mentions Švanda, the legendary bagpiper of South Bohemia, in his statement. Opera aficionados are familiar with Švanda primarily through the 1920s work *Švanda dudák* by Jaromír Weinberger; Švanda is famous locally in the Strakonice region and abroad due to his skill as a musician and his enchanted bagpipe. Michalíček’s argument is much appreciated by players who have practical experience playing and maintaining the *pukl*, namely, no matter what the quality of the build of the *pukl* might be, there is no chance that the instrument will sound good or function well — even with the most talented and experienced player such as Švanda — if the reed is not perfectly prepared and maintained.

The reeds used in the chanter and drone pipe of the *pukl* are both heteroglot single-beating reeds. That is to say they are made from more than one component, as a single cane

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<sup>107</sup> Čeněk Zíbrt, *Hrály dudy: dějiny starodávné selské muziky české* [The bagpipes played: History of ancient rustic Czech music] (Prague: Československé akciové tiskárny, 1917), p. 58. ‘Kdyby byly celé dudy ze zlata a neměly piskorů, t. j. píšťalek v pořádku, nezahral by na ně ani starý Švanda.’



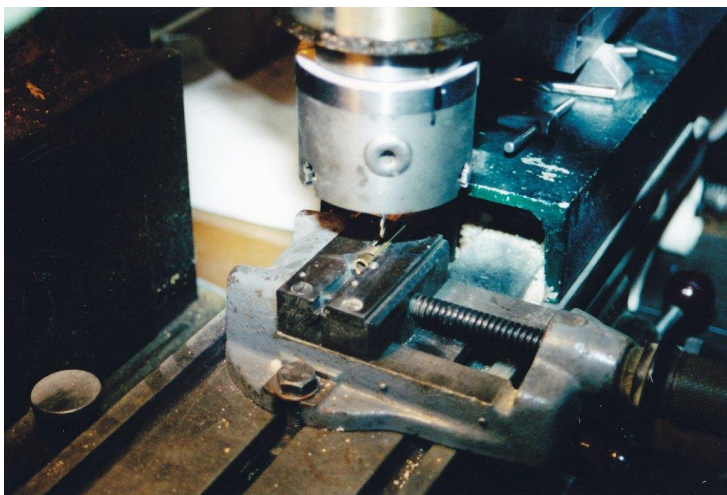
reed beats against a stationary body made of another material, namely, brass (in the past other materials such as bone were used in *Bock* bagpipes in Bohemia); each of reeds consists of three components: a reed body or staple, a reed tongue, and thread that bind the two together. Both chanter and drone reeds are identical in design, but differ primarily in length. The drone reed is longer than the chanter reed and not surprisingly, the lengths of the reeds are related to the key and pitch of the *pukl*. The standard *pukl* in Chodsko is tuned to E<sup>b</sup> and chanter reeds for this key are made in range in overall length from about 50–60 mm while drone reeds typically fall within a range of approximately 60–70 mm in length.



**Figure 62: A chanter reed or *piskor* with brass reed body (staple), cane tongue and thread<sup>108</sup>**

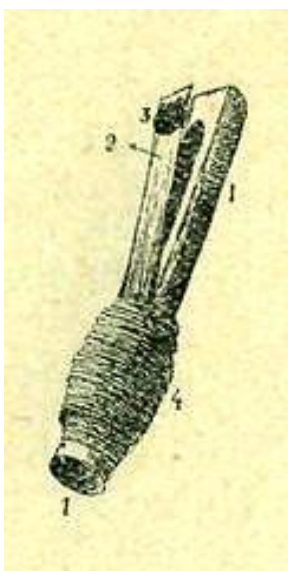
Nowadays, the reed body is typically made from a tubular section of brass, or sometimes aluminium or other metal, with a diameter of about 6 mm, of which one end has been filled with metal. From this end, where the lay is at its greatest, the body is machined with the lay continuing to run approximately 75% of the length of the reed body. The maximum angle at which the lay is created is approximately 2°. These reed bodies might be formed in an artistic fashion, with a hand file, or in a more craftsmen's like approach with tools, including milling machines, having capabilities to reproduce parts with great consistency.

<sup>108</sup> Modeled by Josef Režný at his home in Strakonice in 2001 with a chanter by Pavel Číp.



**Figure 63: Reed body set in a milling machine of Lubomír Jungbauer's (2001)**

The reed tongue, made of cane, is fashioned with knives and sandpaper, and then is secured to the body by thread that is wrapped around both the reed body and the reed. In some instances a drop of beeswax, sometimes minuscule, but at other times significant, can be observed having been placed near the middle or near the free end of the reed tongue. While not found on all examples, this beeswax assists with tuning or to stabilize the reed. Karel Michalíček wrote in the early twentieth century that pure wax was too soft, therefore he would add either rosin or pitch to the beeswax.<sup>109</sup> This bit of wax is associated with the number 3 in Figure 64.



**Figure 64: An illustration of the *piskor*, *strojek*, *frkaček*, or *fukačka* by Karel Michalíček<sup>110</sup>**

<sup>109</sup> Zíbrt, 254–288 (p. 284).

<sup>110</sup> Zíbrt, 254–288 (p. 285).

Historic *pukl* might have been equipped with a different type of reed, a monoglot (idioglot), reed. No present day examples of monoglot reeds were observed being used in *pukl* in Chodsko and it is unlikely that they were used to a great extent during the nineteenth or twentieth century. There is a possibility, however, that they might have been used in drone pipes of very early versions of the *pukl* or *polnischer Bock*. This hypothesis is based on the existence of monoglot drone reeds found in larger Bohemian *dudy* extant in museums in and near Prague. Specifically, these examples of monoglot reeds are found in the collections of the Ethnographical Division of the Nation Museum in Prague. (Národní muzeum — Historické muzeum — Národopisné oddělení, Letohrádek Kinských, Kinského zahrada 97, Prague 5) and Muzeum Říčany.<sup>111</sup> The latter's reed is from a fine example of a large mouth-blown *dudy*.



**Figure 65: Historic Bohemian monoglot drone reed (NMHMNO 24826)**



**Figure 66: Another monoglot (idioglot) reed. Muzeum Říčany (no inventory number)**

As can be surmised, reeds are a critical aspect of the *pukl*. Once having been established, their design has seen little change or innovation.

<sup>111</sup> Roger Buckton of the University of Canterbury has observed that this type of reed is amongst the collection of used reeds associated with Joseph Paul's *Dudelsack* that was brought to New Zealand in the 1860s.



## 1.2 Other Materials

### 1.2.1 Transport of *pukl*

Transporting the *pukl* from home to school, or a performance, and back again typically requires a case to protect the instrument. The *pukl* is normally transported in commercially available travel luggage. This seems to be a long tradition as even the earliest photographs of Bohemian *Bock* players from the early twentieth century indicated that they transported their instruments in typical luggage of the period or older luggage that is slightly dated for the period. Cases that have been specifically made for *pukl*, such as those made to exactly fit a clarinet, saxophone, or trumpet have not been observed in Chodsko.



Figure 67: Case for transporting *pukl* in D owned by Martina Morysková (2004)



Figure 68: *Pukl* of Josef Kuneš readied for transport (2011)



preserved. While these bagpipes were certainly striking, there may have been some drawbacks as part of this design. There must have been considerable time and expense spent on taxidermy. Additionally, the ‘Baroque’ *polnischer Bock* may have been cumbersome to play due, to the goat’s legs and probable overall weightiness. Therefore, it is consistent with ‘classical’ musical thought, where symmetry, simplicity and elegance were principal concepts that a less bizarre *Bock*, reflecting these principals, developed. If the Nymphenburg stucco adornment is representative of a ‘classical’ *polnischer Bock* from the late 1750s, then the following was altered. 1) the real goat’s head was replaced with a wooden one — either carved or turned. 2) the legs were no longer included 3) the tail was retained, but only symbolically. In effect, the *pukl*, as played in Chodsko, has been derived from the ‘classical’ *polnischer Bock*.

Since its introduction to Chodsko, makers in Chodsko and western Bohemia have integrated further innovations to ‘classical’ *polnischer Bock* i.e., the *pukl* including fine-tuning screws for the drone pipe and each of the finger-holes and tone-hole of the chanter. One innovation, the addition of keywork to the chanter, was not permanently adopted.

## Chapter 2: Coming to terms with terminology — A discussion of the term ‘*pukl*’ and the establishment of the *pukl* in Chodsko

‘*Pukl*’ is one of the various words that have become linked with the bellows-blown bagpipes that are the organological focus of this thesis. Other types of bagpipes were played in Chodsko when the *pukl* was introduced to the region during the middle decades of the nineteenth century. The aim of this chapter is to introduce and clarify the terms that were applied to three known types of *Bock* bagpipes, including the *pukl*, that were played in Chodsko in the nineteenth century; this chapter will also provide evidence, by considering the usage of terms in the past, that ‘*pukl*’ is the least ambiguous term for the type played today.

As there were other configurations of bagpipes played in Chodsko before the introduction of the *pukl*, it is plausible that they were similar to those of neighbouring regions. As there is evidence for a variety of historic bagpipes in Bohemia and Bavaria, an impressive list of words for them has been compiled by musicologists. For example, in Bohemia, Czech terms used include; *puklo*, *buklo*, *polský kozlík*, *velký kozel*, *fuky*, *bzikalky*, *dudky*, *hrkavky*, *šotky*, *moldánky*, *multitánky*, *kyjdy*, *kejdy*, *gajdy*, etc.<sup>112</sup> German-speakers in Bohemia and neighbouring regions included as part of their lexicon, *Dudelsack*, *Dudelsook*, *Dodelsack*, *Sackpfeife*, *Bock* and *Bockpfeife*.<sup>113</sup> *Dudlsook* was also possible and was included in texts that accompany artworks depicting musicians from Chebsko (Egerland) in western Bohemia.

None of the above terms is used with any regularity in Chodsko. During the course of this study it was deduced that the most common word used in Czech for the bellows-blown bagpipe played in Chodsko is ‘*dudy*’. At the same time, however, it became apparent that ‘*dudy*’ was probably not the term that offered the most specificity; ‘*dudy*’ is a word with multiple meanings and therefore may not be the best choice for a thesis where clarity is desirable. As precise as the word ‘*dudy*’ might seem to individuals, since for each person it has a clear meaning in their personal vocabulary, it lacked, and continues to lack, precision and

<sup>112</sup> [Pavel] [Kurfürst], ‘Chori, kozyczye, ormfa, ale nakonec dudy’ <<http://lidovepisne.cz/dudy01.html>> [accessed 21 September 2010].

<sup>113</sup> Pavel Kurfürst, *Hudební nástroje [Musical Instruments]* (Prague: Togga, 2002), p. 707.



consistency for all situations. ‘*Dudy*’ normally functions in Czech in much the same manner as the word ‘bagpipe’ does in English. For example, when ‘*dudy*’ is mentioned to the average citizen in the Czech Republic the conversation often leads to comments from native Czech speakers that indicate they associate the word ‘*dudy*’ with the Great Highland Bagpipe. ‘*Dudy*’, nonetheless, is also in common usage to signify the ‘Czech’ bagpipe, the *pukl*, in regions where the instrument is familiar, namely, Chodsko and Prácheňsko. These bellows-blown bagpipes can carry additional labels, all of them appropriate in different contexts of time and place. For example, a partial list of names that can be applied to this type of bagpipe includes *dudy*, *chodské dudy*, *české dudy*, *pukl*, *puklík*, *kozel*, *kozlík*, Bohemian bagpipe, Czech bagpipe, *Bock*, and ‘classical’ *polnischer Bock*.

This wide choice of vocabulary provides further justification to search for the best term for the purpose of this thesis, particularly, as the most common word ‘*dudy*’ can mean, in its widest definition, any type of bagpipe. The ideal word would be one that is least likely to be confused with others. Within the context of writing about the instrument in Chodsko, ‘*pukl*’ has been found to be the best choice for reasons that will be explained in this chapter. Firstly, the use of the words ‘*dudy*’ and ‘*pukl*’, although blurred in contemporary usage, were used unambiguously in the past; each word was associated with bagpipes having different characteristics. Secondly, ‘*pukl*’ is a recognizable ‘Chodish’ word. This has been documented by one of the most significant ethnographers of the region, Jindřich Jindřich, and is preserved in his *Chodish Dictionary* published posthumously; Jindřich indicates that ‘*pukl*’ can represent the cantankerous domestic billy-goat, normally called *kozel*, as well as the specific type of bellows-blown *Bock*.<sup>114</sup> Jindřich Jindřich also wrote in his book *Chodsko* that an alternative spelling for ‘*pukl*’ is ‘*půkl*’. Here the ‘*ů*’ merely indicates that the ‘*u*’ sound should be pronounced with more duration than ‘*u*’.<sup>115</sup> Furthermore, ‘*pukl*’ is not found in standard Czech dictionaries. The following pages of this chapter support these observations while at the same time help clarify the *pukl*’s history, organology, and linkage to Chodsko.

<sup>114</sup> Jindřich Jindřich, ‘*pukl*’, *Chodský slovník [Chodish dictionary]* (Plzeň: svk, 2007), p. 250.

<sup>115</sup> Jindřich Jindřich, *Chodsko [The Chod Region]* (Prague: Nakladatelství Československé akademie věd, 1956), p. 270.

As alluded to above, '*dudy*' is a term with a potential to be used in diverse ways. The primary reason behind multiple applications of the word '*dudy*' in Chodsko can be found in the past. There were three basic configurations of *Bock* bagpipes played in Chodsko during the second half of the nineteenth century. '*Dudy*' is a word that appears to have been chosen by a portion of the population in Chodsko to associate with all three types, while other people — significant historic figures in the folklore movement in Chodsko — chose to differentiate between the three types and apply different terms to at least two of them. The basic configurations of these three types of *Bock* bagpipes appear in this chapter. These three basic configurations have been assigned the following labels for the purpose of identification in this discussion; 'type A', 'type B' and 'type C'. These labels should not be interpreted as to represent an order of development. But if a relationship is sought, they represent complexity found in the instruments. That is, 'type A' bagpipes do not have as many features as 'type B' and so on.



**Figure 70: A contemporary example of 'type A' *dudy* in C major.<sup>116</sup>**

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<sup>116</sup> This 'type A' 'Bohemian' *dudy* was made by Juraj Dufek of Bojnice, Slovak Republic.

The 'type A' (*dudy*) is bagpipe played in Chodsko that was typically smallish and mouth-blown. The drone pipe hangs down in front of the player. In Chodsko 'type A' bagpipes are believed to have been played in several keys including C major. Having had a long history in Chodsko, 'type A' bagpipes are included in some of the earliest iconographical records of music making in the region. Among these is a series of artworks' depiction of a wedding party from Chodsko. These three illustrations of Chodish represent those in attendance at the coronation of Ferdinand I and Maria Anna Augusta as King and Queen of Bohemia in Prague in 1836. In all of these, as well as those that were created from other regions in Bohemian, the bagpiper, if present, is depicted playing a mouth-blown bagpipe. This supports the hypothesis that bellows-blown instruments were not in common use among the peasant class anywhere in Bohemia in the first third of the nineteenth century.



**Figure 71: A procession of representatives from Chodsko with mouth-blown *dudy* (1836)<sup>117</sup>**

<sup>117</sup> The typical instrumentation of folk music of Chodsko is able to be observed here, the mouth-blown *dudy* with violin. The description below the painting is in both German and Czech. The Czech is written in the old Czech of the period. 1 *newěsta*, 2 *ženich*, 3 *drůžba*, 4 *droůžka*, 5 *řecnyk*, 6 *prwny chlapec*, 7 *prwny diwce*, 8 *spěwak* 9 *haudek a piskac*, 10 *pany matka*, 11 *Swadebnicý*. A copy of this illustration, *Böhmische Bauernhochzeit*, is on display at the Muzeum Chodsko in Domažlice.





Figure 72: A similar rendition of Chodish with violin and mouth-blown *dudy* (1836).<sup>118</sup>

As interpreted from the writings of Stanislav Svačina who commented on the coronation event in his writings, the *dudy* player depicted here is Jan Klement ‘Honzda Židouc (1804–1887) from Staňkov.<sup>119</sup>



Figure 73: Representatives from the Klatovy (Klattau) Region in 1836.<sup>120</sup>

<sup>118</sup> If the background was intended to represent Chodsko, it is an exaggeration. Indeed parts of Chodsko are hilly, but Chodsko is not mountainous.

<sup>119</sup> Rudolf Svačina, *Dudáci a dudácká muzika na Chodsku [Bagpipers and bagpipe bands in Chodsko]* (Domažlice: Okresní národní výbor, 1990), p. 28.

In Figure 73, the flag flying from the wagon reads, 'Klattowsko'. At this time, as it does today, Chodsko belongs to the Klatovy region. Although these illustrations (Figure 72 and Figure 73) were encountered in different publications they are probably the same individuals presented in different settings.

The 'type B' bagpipe is more difficult to properly label with a single term, but is a discernible type of bagpipe that was played in Chodsko. 'Type B' versions differ from 'type A' *dudy* as 'type B' bagpipes are bellows-blown rather than mouth-blown and tend to be larger. Sometimes 'type B' bagpipes have a representative goat's head. Otherwise the configuration of 'type B' bagpipes shares many characteristics of 'type A' bagpipes. Namely, the drone pipe of this type of bagpipe hangs down between, or to the side of the legs, of the player while they are seated. While the player is standing the drone pipe hangs in front of the body. These practices are shown in the following photographs of Chodish bagpiper Josef Nejdrl who was from the village of Zahořany (Figure 74). He was misidentified as Jan Dufek, a Chodish clarinet player, in the caption below the photographs by the magazine *Český Svět*.



**Figure 74: Sitting and standing position of playing the 'type B' by Josef Nejdrl of Zahořany<sup>120</sup>**

<sup>120</sup> Jiřina Langhammerová, *České lidové kroje [Czech National Costumes]* (Prague: Vydavatelství a nakladatelství Práce, s.r.o., 1994), p. 17.

<sup>121</sup> 'Koncem března t.r. zemřel v Tlumačově známý a poslední dudák chodský Jan Dufka zvaný Salka' ['At the end of March this year, the well-known and last Chod bagpiper, Jan Dufek known as Salka, died in Tlumačov'],

‘Type B’ bagpipes might have been called *německé dudy*, or German bagpipes, in Czech. Unfortunately, adequate information to support this supposition is lacking, but this term has always characterized bagpipes having bellows, implying that bellows or bellow-blown bagpipes came from Germany or German-speaking regions in Bohemia and Austria. This perception is supported by the lack of bellows-blown bagpipes in Czech-speaking parts of Bohemia in the early nineteenth century; the idea of bellows being implemented on bagpipes in Bohemia probably came from another region. There is no evidence for bellows-blown bagpipes being played in South Bohemia, for example in the Blata region, during the period when playing bagpipes in pubs and private homes was routine. All the evidence, with one exception, supports that only mouth-blown ‘type A’ bagpipes were played in Blata during this period. The anomaly exists in South Bohemia in the form of a single ‘type B’ bagpipe made by ‘Bolfík’ Šteffek, a Chodish maker, which is preserved in the collection of musical instruments in the Muzeum Jindřichohradecka in Jindřichův Hradec. As this ‘type B’ bagpipe was likely made c. 1920, it might have been influenced by the trend of adopting bellows-blown bagpipes in western Bohemia that never gained traction in South Bohemia for two reasons. Firstly, players appear to have been satisfied with mouth-blown *dudy*, and secondly, bagpiping in general was probably in decline brought about by decades-long pressure from wind bands, *heligonka* accordions<sup>122</sup> and recorded music.

Not only was the ‘type B’ *Bock* played in Chodsko, but it is essentially the same instrument as played by ‘German-Bohemians’ in West Bohemia and ‘German-Bohemians’ who immigrated to the United States and New Zealand in the nineteenth century. Their mother tongue was North Bavarian<sup>123</sup>, and some were known to be bi-lingual, speaking Czech as well. They emigrated from the Chotěšov [Chotieschau] and Stříbro [Mies] regions in western Bohemia and called the instrument, the *Dudelsook* or *Dudlsook*. It appears that the primary

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Český svět, 1913, n.pag. The photos included are not that of Jan Dufek but of another well-known bagpiper Josef Nejdľ of Zahořany.

<sup>122</sup> *Heligonka* accordions are diatonic accordions that feature deep sounding bass reeds meant to imitate the *heligon* or *helicon*, a bass wind instrument similar to the Sousaphone. Well-known makers include members of Hlaváček family in Louny and Prague as well as Josef Kebrdle in Hořovice.

<sup>123</sup> Emil Meynen, *Sudetendeutscher Atlas* (Munich: Association for the Protection of Sudeten German Interests, 1954), Blatt 5. According to map, Blatt 5, Czech Chodsko was bordered by speakers of *Nordbairisch* (North Bavarian).



difference between the ‘type B’ *Bock* bagpipe played by Czech-speaking and German-speaking Bohemians is that Czech-speakers tended to pump the bellows with the left arm and controlled the air pressure of the bag with the right arm. The German-speaking Bohemians were inclined to do the opposite. A definite reason for this difference in practice remains unknown. There is not any particular advantage to either configuration. Perhaps it was just a way in which the two linguistic regions chose to subtly differentiate themselves, or perchance there were significant regional personalities that played in a certain ways, and others in the respective regions followed their example. It is observable, however, from three depictions of musicians from the Domažlice-Klatovy region (Figures 71, 72, and 73), dated c. 1836, that in each instance, the *dudy* player has the air reservoir bag under his right arm. If the paintings are accurate, then the continuation of this apparent tradition is reflected in the bellows-blown bagpipes in Chodsko, namely, the air reservoir bag continued to be controlled by the right arm. Notwithstanding a few exceptions, illustrations of ‘type A’ bagpipes in Czech-speaking and German-speaking areas in West Bohemia indicate the tendency to play with the air reservoir bags under opposite arms — Czech speaking under the right and German-speaking under the left — was already established before the adaptation of the bellows.

The best-known ‘pioneer’, German-speaking, Bohemian bagpipers to have emigrated to the New World included Josef Bier, ‘The Dudelsackman’ who is believed to have left the village of Kostelec (Kostelzen) in 1868 and settled near New Ulm, Minnesota, USA and Josef Paul who is thought to have come from the village of Popov (Poppowa). Paul left Bohemia in 1863 and settled north of Auckland, New Zealand, near the Bohemian community of Puhoi.<sup>124</sup>

<sup>125</sup>Each pumped the bellows of their instruments with their right arm.

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<sup>124</sup> There is further evidence for ‘type B’ bagpipes being played in America. One example was in the private hands of Willard and Mary Ann Berle of rural New Ulm, Minnesota and was examined during a visit in late July 2003. It is likely that this ‘type B’ bagpipe was owned and played by uncle of Willard Berle, Anton Borth. Both horn bells are stamped AB 1898, but the instrument is probably older than that. This *Dudelsack* was purchased by Michael Cwach on 19 January 2012. Another ‘type B’ came to light on eBay in 2011. Michael Vereno of Salzburg discovered this bagpipe and Michael Cwach was able to purchase it with the auction ending on 12 September 2011. The instrument was bought from a person in Vermilion, Ohio who bought it amongst some Model T Ford parts. It might be a significant find as it was likely played in the Cleveland, Ohio area which is partially populated by people from the Písek region in South Bohemia. The ‘type B’ appearance is consistent with bagpipes from the Písek and Strakonice region. This might be an example of a bagpipe that





**Figure 75: Bellows-blown ‘type B’ from Chodsko<sup>126</sup>**

The third category of *Bock* played in Chodsko, the ‘type C’ or the *pukl*, is a bagpipe that is also bellows-blown, but differs from ‘type B’ in that the drone pipe, having a ‘large cross’ — the portion that makes a 90° angle in the pipe — allows the drone to be placed securely on the shoulder of the player. It also includes a device, the *krátíč*, which shortens the external length of drone. Often ‘type C’ bagpipes have a ‘head’ that represents the head of a goat. There are exceptions to this convention including the head of a demon or a dog on this type of bagpipe.

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started out as ‘type A’ and was converted to a ‘type B’. This supposition is based on some of the components, such as the large cross and bellows, which appear to have stylistic differences when compared to chanter and drone pipes. This might indicate that these parts were made by different artisans and therefore, perhaps at different times.

Therefore, there is a high likelihood that there are at least three ‘type B’ bagpipes that survived in North America that were brought from Bohemia in the nineteenth century.

<sup>125</sup> For more on the musical heritage of the Bohemian community in Puhoi, New Zealand see Richard Moyle, *The Puhoi Bohemian Band* (Auckland: Audio Visual Centre University of Auckland, 1993).

<sup>126</sup> The ‘type B’ bagpipe made by an unknown maker, which is currently on loan from Muzeum Chodsko in Domažlice and on display at MSP.

These exceptions, however, are rare and might constitute less than 5% of the norm and appear to reflect conscience efforts of individuals to set their instrument apart from others.<sup>127</sup>




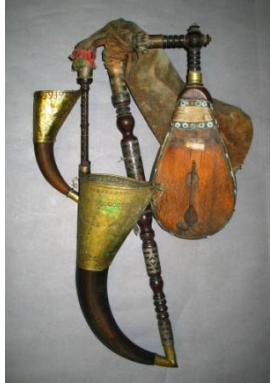

**Figure 76: A mid-twentieth century example of a ‘type C’ bagpipe made by Jakub Jahn<sup>128</sup>**

Table 1 was developed to clarify the relationships between the instruments and associated terminology. Orientation photos, basic descriptions and the terminology linked to each of the types, in three languages; English, Czech and German, are provided. Although not a perfect solution to illustrating the complexity of terminology for the bagpipes played in Chodsko and western Bohemia, including German-speaking areas, the table demonstrates the diversity of types and terms.

<sup>127</sup> This is a conservative estimate. Perhaps there are 200-300 bagpipers that play the *pukl* in the Czech Republic. There is little likelihood of there being more than five bagpipes with non-traditional heads.

<sup>128</sup> This *pukl* has gone missing. If it is discovered please contact the author.

Table 1: Three types of *Bock* played in Chodsko

|                    | ‘type A’ <i>dudy</i>  | ‘type B’ <i>německé dudy?</i>  | ‘type C’ <i>pukl</i>   |
|--------------------|---|--|--|
|                    |  <p>The type of mouth-blown bagpipe called <i>dudy</i> in Bohemia. Muzeum Chodska E-3517, Domažlice</p>  |  <p><i>Německé dudy?</i> with the number 1848 on the chanter bell. 1848 appears to be the year of construction. Národopisné Muzeum Plzeňská 912</p>  |  <p>Historic <i>pukl</i> bought in an antique store in Plzeň in 2004. It is said to have come from a family in Domažlice. This example is possibly of Bavarian origin or was ‘assembled’ in western Bohemia. Private Collection — Michael Cwach</p> |
| <b>Description</b> | <p>Small mouth-blown bagpipe with drone pipe hanging in front of player. In the Chodish region it is believed that this bagpipe was most often played in the key of C major. Typically this bagpipe did not have a goat head, but the grandson of Wolfgang Šteffek is photographed with an example that has a head. One extant example of a Wolfgang Šteffek’s <i>dudy</i> with a head is on display in the Museum in Strakonice.</p> | <p>Larger bellows-blown bagpipe with drone pipe hanging in front of player. This might have been the type of bagpipe called <i>německé</i> or ‘German’ by Czechs living in Chodsko. In areas where German-Bohemian immigrants settled, New Ulm, Minnesota and Puhoi, New Zealand, this instrument is called the <i>Dudelsack</i> or in dialect, <i>Dudelsook</i> or <i>Dudlsook</i>. Today, makers Lubomír Jungbauer and Miroslav Janovec have made these bagpipes with heads representative of ‘goats’.</p> | <p>Bellows-blown bagpipe with drone pipe hanging over the player’s shoulder and having a turned or carved chanter stock most often representing the head of a goat. It appears to have been in this form by the 1760s.</p>   |

|  | ‘type A’ <i>dudy</i>   | ‘type B’ <i>německé dudy?</i>   | ‘type C’ <i>pukl</i>   |
|--|--|---|--|
| <b>Terms in English</b>  | <b>Bohemian bagpipes, Blata bagpipes, Bohemian Small Pipe</b> (Bagpipe maker T. Sonoda, Bavaria), <b>Small Bock</b> .  | <b>Bohemian bagpipes, Egerland bagpipes, Dudelsack</b> in New Zealand and Minnesota   | The most appropriate label for this instrument is ‘ <b>classical polnischer Bock</b> ’. Other possible terms in English include; <b>Bohemian bagpipe, Czech bagpipe, Chodish bagpipe</b> . They are most often made in the key of E <sup>b</sup> major, but D and G major are also played in Chodsko.  |
| <b>Usage in Czech from approx from the middle of the nineteenth century to the to c. 1920.</b> | <b>dudy, kyjdy?</b> ( <i>kyjdy</i> is the term (perhaps older) equivalent to ‘ <b>dudy</b> ’ found in the Chodish dictionary – <i>Chodský slovník</i> by Jindřich Jindřich). | <b>dudy, německé dudy?</b> [German-bagpipes]?   | <b>pukl, puklík, kozel, kozlík</b> . It is also possible that <b>dudy</b> and/or <b>německé dudy</b> was also used by those that did not discriminate between the three types of <b>Bock</b> . The term <b>bavorské dudy</b> ( <b>Bavarian bagpipes</b> ) was used in Chodsko for instruments whose <i>roztruby</i> where made of bent cow horns. <sup>129</sup> |
| <b>Terms in contemporary Czech</b>   | <b>foukací dudy dudy</b>   | <b>chebské dudy</b> (term used by the maker Lubomír Jungbauer for bagpipes with a similar configuration, although some of the components, such as the sounding horns are not as large in comparison to historic versions), <b>dudy</b>  | <b>dudy, české dudy, chodské dudy (pukl, puklík, kozel, kozlík are rarely used)</b>  |
| <b>Terms in German</b>   | <b>Dudelsack Duu(d’lsook or Du(d’lsoog<sup>130</sup></b>   | <b>Dudelsack</b> (spoken as <b>Dudlsook</b> in the North Bavarian dialect spoken in Bohemia as well in communities such as New Ulm, Minnesota, USA and Puhoi, New Zealand). <b>Egerländer Bock</b> (per website of bagpipe maker T. Sonoda, a Japanese maker living in Bavaria) | <b>Böhmischer Bock Bockspfeife Bock Buak or Buag<sup>131</sup></b>   |

<sup>129</sup> Režný, *5000 let s dudami* [5000 Years with Bagpipes], p. 75.

<sup>130</sup> Hermann Braun, *Grosses Wörterbuch der Mundarten des Sechsamter-, Stift- und Egerlandes* [Large dictionary of the dialects of the Sechsamter-, Stift- and Egerland] (Marktredwitz: Egerland-Museum, 1981), I, p. 105. As described by Braun, these two ‘Egerlander’ dialect versions were synonyms for the term ‘*Polnischer Bock*’ and occasionally, ‘*Dudelbock*’.

<sup>131</sup> Braun, I, p. 71.

## 2.1 ‘*Dudy*’ as a term

As noted previously, the most common term used for bagpipes in the Czech Republic is ‘*dudy*’. The etymology of the word ‘*dudy*’ is unclear. There is a similar word to ‘*dudy*’ in German for bagpipes, ‘*Dudelsack*’. The origin of the word ‘*Dudelsack*’ is also indefinite, but Alicia Simon put forth the hypothesis that the German words ‘*Dudelsack*’, ‘*Dudey*’ and ‘*dudeln*’ are derived from the Polish word ‘*Dudy*’.<sup>132</sup> This is another indication that history of *Bock* bagpipes in ‘Poland’ is significant. This is partially supported in Chapter 5 where discussion of the *polnischer Bock* (Polish goat) is central to the history of the *pukl*.

The English words ‘bagpipe’, ‘bagpipes’, and ‘bagpiper’ are words that are most likely to conjure images or sounds associated with the Scottish Highland Bagpipe. Although written over half a century ago, the following passage by Eric Halfpenny, has accurately described a reaction to the word ‘bagpipes’; a response that is still valid today:

To the average musician the mention of bagpipes conjures up only the barbaric skirl of the massed Scots war-pipes and drums, about which it is impossible for anybody to hold a neutral opinion. They are either greatly admired or heartily detested, according to the temperament of the auditor, but hardly ever merely tolerated.<sup>133</sup>

Consequently the terms ‘bagpipe’, ‘bagpipes’, and ‘bagpiper’ appear to be a powerful stimulus for some. Similarly, ‘*dudy*’ might bring to mind specific images and sounds to the Czech mind. In most cases, as spoken by the general Czech population, ‘*dudy*’ functions as the equivalent to the English words ‘bagpipe’ or ‘bagpipes’. Presently, when the phrase ‘*hraju na dudy*’ or ‘I play the bagpipes’ is uttered in the Czech Republic, without any further context provided, the listener might or might not assume that the speaker plays the ‘type C’ bagpipes associated mainly with the Strakonice and Chodsko regions. For many speakers of Czech, the word ‘*dudy*’ can bring to mind the Scottish Great Highland Bagpipes, rather than the *pukl*.

As the term ‘*dudy*’ is linked to the Scottish Highland Bagpipe in the minds of a portion of the population in the Czech Republic, ‘*dudy*’ is also the term most commonly used in the Czech

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<sup>132</sup> Alicia Simon, ‘Polish Instruments and Constructions of Instruments in Poland’, in *Music Book*, Hinrichsen’s Musical Year Book (London: Hinrichsen Edition Limited, 1952), VII, 220–226 (p. 221).

<sup>133</sup> Eric Halfpenny, ‘Review: [Bagpipes. By Anthony Baines]’, *Music & Letters*, 42 (1961), 65–66 (p. 65).

language today for ‘type C’ bagpipes. In Chodsko, many who call the instrument ‘*dudy*’ are not concerned or aware of possible confusion with other types of bagpipes. Roman Kalous, who plays clarinet in the band ‘Sekáči’, a component of the Chodish folklore group Postřekov stated, ‘The term *dudy* means the bagpipe that is played in Chodsko [‘type C’]. Then there are the others [bagpipes] and they have their own names.’<sup>134</sup> So, clearly Kalous believes ‘*dudy*’ is not a term that can be applied to all bagpipes, only bagpipes like the Chodish ‘type C’ bagpipes are *dudy*.

Based on the bagpipe’s configuration and the ‘regional expression’ for it, the interpretation of the word ‘*dudy*’, has a record of multiple interpretations. Within the pages of the *Journal of the International Folk Music Council*, Czech specialists allocated different meanings to word ‘*dudy*’. In a review of the book *Lidové hudební nástroje na Moravě [Folk Music Instruments in Moravia]* by František Dobrovolný, A. L. Lloyd writes that, ‘The bagpipes described include the mouth-blown *dudy* and the bellows-blown *gajdy*’.<sup>135</sup> Here the defining quality of the term ‘*dudy*’ was that it represented a mouth-blown bagpipe. Dr. Milan Bartoš of the Ústřední dům lidové tvořivosti (Central House of People's Creativity) wrote in response that Dobrovolný’s characterization of the terms ‘*dudy*’ and ‘*gajdy*’, assuming they had been accurately reflected in Lloyd’s review, were incorrect:

Reading the article [the review of A.L. Lloyd] one has the impression that the name of “*dudy*” is given to the mouth-blown bagpipes and “*gajdy*” to the bellows-blown bagpipes. But we do not distinguish in our language these two kinds of bagpipes. “*Dudy*” is a regional expression for bagpipes in Bohemia, “*gajdy*” for bagpipes in Moravia and Slovakia.<sup>136</sup>

Indeed ‘*gajdy*’ is a word that is associated with bagpipes in Moravia and Slovakia. Here, Bartoš also ascribed a regional attribute to the meaning of the word ‘*dudy*’; namely ‘*dudy*’ is Bohemian. This regional view is yet another understanding of the word ‘*dudy*’. This lends

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<sup>134</sup> Roman Kalous, personal interview, trans. Michael Cwach, Prague, DVD-CZ-13.10.2009-66.

<sup>135</sup> A.L. Lloyd, ‘Review: [untitled]’, *Journal of the International Folk Music Council*, 11 (1959), 105–106 (p. 106).

<sup>136</sup> Milan Bartoš, ‘The Bagpipe in Czechoslovakia’, *Journal of the International Folk Music Council*, 12 (1960), 136 (p. 136).

further support to the view that the meaning of ‘*dudy*’ has been neither clear nor consistent throughout the Czech Republic.<sup>137</sup>

## 2.2 The terms ‘*české dudy*’ and ‘*chodské dudy*’

Obviously, as multiple interpretations of the word ‘*dudy*’ are in play there is potential for vagueness in meaning. At the same time, the word ‘*dudy*’ is not always said, written or understood in an isolated manner. Some have thought it necessary to add a qualifier to the term ‘*dudy*’. The most commonly encountered terms are ‘*české dudy*’ and ‘*chodské dudy*’; both terms are typically applied to the bellows-blown ‘type C’ configuration. ‘*České dudy*’ which may be translated as Czech bagpipes or Bohemian bagpipes is perhaps the most common term. ‘*Chodské dudy*’ is less often encountered but appears in distinctive places; here ‘*chodské*’ is in the adjectival plural feminine nominative form meaning ‘Chodish’. Searches on Google for the term ‘*chodské dudy*’, namely, Chodish bagpipe, provides results that give the impression that this term is most often utilized by those living outside of Chodsko rather than those living in the region. In all examples the term is associated with the ‘type C’ instrument. As this compound term exists in the Czech lexicon, it gives an indication that some individuals are under the impression that there is a strong association between Chodsko and the ‘*dudy*’. Here follows some examples of the use of the term ‘*chodské dudy*’ in various formats. Zdeněk Bláha, one of the most recognizable figures in folklore in Bohemia, used ‘*chodské dudy*’ as one of the labels for the ‘type C’ bagpipe in his introduction to his book *Sto kusů pro sólo duo dudy* [100 bagpipe solos and duets].<sup>138</sup> The Konrady family of Domažlice, well-known bagpipe makers, own/operate a music store in Domažlice. The deceased patriarch of the family, Jakub Konrady, hand wrote the equivalent to ‘maker of Chodish *dudy*’ as part of the instrument’s ‘signature’ found inside the bellows of his instruments (Figure 142). This shows that he thought of his versions of ‘type C’ bagpipes as being more closely related to Chodsko rather than a wider region, for example, Bohemia. There is further evidence to link Jakub Konrady to ‘Chodish’

<sup>137</sup> At the time the commentaries were published the Czech Republic and Slovak Republic were unified as Czechoslovakia.

<sup>138</sup> Zdeněk Bláha, *Sto kusů pro sólo a duo dudy* [One Hundred Solos and Duets for Bagpipes] (Domažlice: Okresní kulturní středisko Domažlice, 1990), p. 3.



bagpipes. In observation of the one hundredth anniversary of Jakub Konrady's birth, a half hour presentation during the annual 'O dudách a dudácích' [About bagpipes and bagpipers] was held at the Museum of Dr. B Horák in Rokycany, Czech Republic on 19 February 2005. The title of the keynote presentation supports the perception that there are Chodish bagpipes and Chodish makers; 'Jakub Konrady — Chodish bagpipe maker / on the occasion of the 100th anniversary of the birth of the famous maker of Chodish bagpipes, Jakub Konrady, related by his sons Stanislav and Jaromír Konrady — current makers of bagpipes'.<sup>139</sup>

Moreover, his sons, Jaromír and Stanislav presently use the term '*chodské dudy*' on their advertisement flyers. Specifically, the term '*chodské dudy*' in large print was placed at the top of the page of an A4 sized flyer, c. 1998, for 'type C' bagpipes by the maker Stanislav Konrady (Figure 146). As multiple copies of these flyers were placed prominently on a music stand in their store they were seen and made available to all of their customers.

Miroslav Janovec, one of the most prolific makers of *pukl* played in the Chodsko region, also uses the term *chodské dudy* for his 'type C' bagpipes as advertised on his website. His business is listed as '*výroba chodských dud*' or 'maker of Chodish bagpipes' on three web pages, each of which provide links to his personal business website.<sup>140</sup> On Janovec's own webpage he states that, 'From 1982 I have been occupied with making Czech [or Bohemian] and Chodish bagpipes'.<sup>141</sup> It can be further be inferred from his website that the term *české dudy* (Bohemian or Czech bagpipes) is an equivalent for *chodské dudy* as it states these adjectives in hyphenated form, 'Miroslav Janovec/výroba českých-chodských dud' ['Miroslav Janovec/maker of Bohemian/Czech-Chodish bagpipes']. As I have seen an ample representation of Janovec's output, I do not believe there is any significant difference between

<sup>139</sup> 'Pozvání na besedu O dudách a dudácích - Sdružení pro pomoc mentálně postiženým' <<http://www.spmp.cz/public/kapitola.phtml?kapitola=8167&menu=>> [accessed 31 May 2010]. '*Jakub Konrady - Chodský výrobce dud u příležitosti 100. výročí narození slavného výrobce chodských dud Jakuba Konradyho vypráví jeho synové Stanislav a Jaromír Konrady - současní výrobci dud.*'

<sup>140</sup> 'bbkult.net' <<http://www.bbkult.net/address/details/cat/20/main/11949543411509.html>> [accessed 30 May 2010]. 'Firmy a Institute Na Idnes.cz – TOPkontakt.cz: Miroslav Janovec-české Dudy' <<http://miroslav-janovec-ceske-dudy.topkontakt.idnes.cz/?279898>> [accessed 30 May 2010]. 'Výrobci dud - domácí a Slovensko [Makers of Bapipes- bagpipes - domestic and Slovakian]' <<http://www.dudy.eu/vyrobcicz.aspx>> [accessed 31 May 2010].

<sup>141</sup> 'Miroslav Janovec výroba českých - chodských dud' <<http://www.janovec.pianokocum.eu/ofirme.html>> [accessed 31 May 2010]. '*Od roku 1982 se zabývám výrobou dud českých–Chodských*'

a Bohemian and Chodish model. If there is a difference, it is probably based only on dissimilarity in the subject matter of the decoration. That is, the bellows of the Chodish bagpipe have Chodish thematic material burned into them while the Bohemian versions have alternative themes. Otherwise there is no meaningful difference between these ‘versions’.

Searching for the best terminology is not an unfamiliar challenge for organologists. Sabine Klaus writing about the subject terminology under the heading ‘The challenges of cataloguing’ put forth the argument that ‘[t]he conceivable approaches to this problem of correct terminology are as manifold as the problem itself. The obvious solution seems to be to call the instrument what the maker himself called it.’<sup>142</sup> This is a logical and reasonable statement and, in regard to *chodské dudy*, the subject appears to be settled. Today’s makers nearest to the Chodsko region prefer either *chodské dudy* (Chodish bagpipes) or *české dudy* as labels for their products. Nevertheless, if we are not willing to look beyond language usage of contemporary makers, then a significant part of the historical record is overlooked and perhaps the most ‘proper’ term for the ‘type C’ bagpipes has been ignored. Interestingly enough, even those involved in folklore in Chodsko are not in agreement as to the best label for the bagpipe familiar to them. Some views support the use of ‘*chodské dudy*’ as a viable term, while others do not. The following observations from current and past members of Domažlická dudácká muzika make this point. Jan Faschingbauer stated, ‘Chodish bagpipes are here. Thanks to that, the bagpipes live among the people. They are utilised during the normal events of peoples’ lives, family celebrations and activities. In other words, Chodish bagpipes certainly exist.’<sup>143</sup> Roman Kalous and Josef Kuneš expressed other opinions on the validity of the label ‘*chodské dudy*’. Roman Kalous assured, ‘[...] *chodské dudy* don’t exist rather there are *dudy*.’<sup>144</sup> Josef Kuneš echoed this sentiment, ‘They call it a Chodish bagpipe because it’s played in Chodsko, but it is not a correct or official term. If someone was to look for it in an expert’s publication they would not find it [...]’.<sup>145</sup>

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<sup>142</sup> Klaus, 1–10 (p. 2).

<sup>143</sup> Jan Faschingbauer, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-24.9.2009-44.

<sup>144</sup> Roman Kalous, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-13.10.2009-66.

<sup>145</sup> Josef Kuneš, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-7.10.2009-58.

Obviously, there is not clear agreement amongst makers nor folklorists in Chodsko whether the best term for the ‘type C’ bagpipe is ‘*české dudy*’, ‘*chodské dudy*’ or simply ‘*dudy*’. Perhaps another viable solution might be found; a solution based on the historic record.

### 2.3 The argument for the use of ‘*pukl*’

Besides ‘*dudy*’, another term has been used in Chodsko for the ‘type C’ bagpipe, namely the term already used in the first chapters of this thesis, ‘*pukl*’. This however, presents a dilemma. Why do contemporary makers label their instruments in their advertising ‘*chodské dudy*’ rather than ‘*chodský pukl*’ or simply ‘*pukl*’? Why is ‘*pukl*’ used in this thesis rather than ‘*dudy*’ when ‘*dudy*’ is used overwhelmingly in some form, either alone or with an adjective, such as ‘*české*’ or ‘*český*’ in the speech of those involved in Chodish folklore? Essentially, a review of the historic differences in usage of the two words ‘*dudy*’ and ‘*pukl*’ will clear up the confusion, as an important distinction between the two words has been lost in current usage.

As might be expected, the usage of the words ‘*dudy*’, ‘*pukl*’ and other terms is complex. One Chodish maker, ‘Vuk’ Šteffek, left us a clue that helps clarify the issue of terminology as it applies to bagpipes in Chodsko. On the label written inside the bellows of one of his bagpipes, the text ‘*výrobce puklů a dud*’ (maker of *pukl* and *dudy*) can be found (Figure 119). This indicates two things. Firstly, it means that Šteffek saw himself as a maker of *pukl* and *dudy*. Secondly, it also indicates that *pukl* and *dudy* are two different instruments.

The view that *pukl* and *dudy* were thought of as two different types of bagpipes is further supported in literature with observations and comments by significant figures in Chodsko. An article published in 1924 in *Český lid*, a Czech ethnographic journal, described the two types of *Bock* bagpipes made by the doyen of bagpipe making in Chodsko, Wolfgang ‘Bolfik’ Šteffek (1842–1923); the author, Ladislav Rutte, conveyed his understanding of the distinction between *dudy* and *pukl* in Chodsko after Šteffek’s death:

From his hands came two types of ancient bagpipes that are shown in the attached pictures. The first more ancient, called in Chodsko by its own name ‘*dudy*’, mouth-blown, tuned in high keys, mostly in G major, C major and D major, and the second, newer type called the ‘*pukl*’ with a ‘*hukova*’ [drone] pipe that went over the shoulder [of the player], with bellows, and in E<sup>b</sup> major.

And it was hardly possible to find two instruments that were exactly the same. Each had its own special character.’<sup>146</sup>

There is no reason to doubt Rutte’s assessment of the terms’ usage. Rutte was characterized as a *‘bystrý znalec’* or ‘probing expert’ regarding the folk life of Chodsko by the celebrated ethnographer Čeněk Zíbrt.<sup>147</sup> Rutte’s style of writing reflects a close affinity with the Chodish region that came from living in the region for a significant time.

Clearly, Rutte was familiar with two different configurations of bagpipes made by Šteffek; *dudy* fits the description of mouth-blown ‘type A’ bagpipes and *pukl* fits the description of ‘type C’ bagpipes. This differentiation between the two types, *dudy* and *pukl* was further clarified by the player Bohumil Kraus. Here Kraus, who was voted the *‘Král dudáků’* or ‘King of the Bagpipers’ in 1970,<sup>148</sup> was a bagpiper who can be described as a member of a transitional generation of bagpipers. He knew the ‘old-timers’ that would have experienced the decline of the *dudy*. Kraus is still an inspiration, even after his death, for some of today’s senior Chodish bagpipers including Vlastimil Dřímál and Jiří Sauer. In his statement, Kraus substituted the term *‘pukl’*, with its diminutive form *‘puklík’*, and drew distinctions between these ‘type C’ bagpipes with the mouth-blown *dudy*:

The natural and right Chodsko music or ‘rural music’ consists of four instruments: clarinet, E<sup>b</sup> and B<sup>b</sup>, violin and *dudy*, or better said *puklík*. This band always had the *puklík*; it did not have the mouth-blown *dudy*. It would have been very difficult to play these in the small village pubs filled with swirling smoke. Sometimes in ‘rural weddings’ the bagpiper played on both instruments. At wedding ceremonies, he played the *dudy*, but as soon as the wedding guests gathered in pubs to dance, the *dudy* were hung on a nail and the bagpiper took up the *puklík* for greater sonority and strength of tone.<sup>149</sup>

<sup>146</sup> Ladislav Rutte, ‘Bulfík Štefek, výrobce chodských dud v Oujezdě u Domažlic’, *Český lid.*, 24 (1924), 183–188 (p. 183). ‘Z jeho rukou vycházely oba typy starodávného nástroje, které jsou zachyceny na připojených obrázcích. První starobylejší, zvaný na Chodsku vlastním názvem ‘*dudy*’, nadýmaný ústy, laděny ve vyšších tóninách, ponejvíce v g-dur, c-dur, a d-dur, druhý novější zvaný ‘*pukl*’ s ‘hukovou’ trubicí přes rameno, nadouvaný měchem, v es-dur. A bylo ztěžší naléztí dva úplně stejné nástroje. Každý měl svůj zvláštní ráz.’

<sup>147</sup> Čeněk Zíbrt, *Hrály dudy [The Bagpipes Played]* (Prague: Československé AKC., 1917), p. 68.

<sup>148</sup> Bláha, p. 102.

<sup>149</sup> Bohumil Kraus, ‘Chodská muzika’, in *Rudolf a Jan Svačina: Obrázky z chodska* (Domažlice: R[udolf] Svačina, 1940), pp. 83–84 (p. 83). ‘Přirozená a pravá muzika chodská čili ‘*selcká*’ se skládá ze čtyř nástrojů: klarinetu Es a B, houslí a dud, lépe řečeno ‘*puklíka*’. K muzikám se totiž brával vždy *puklík* a ne foukací *dudy*. Na ty by bylo hraní v rozvířeném a zakouřeném vzduchu malých vesnických hospod velmi obtížné. Při

Obviously Kraus is making a clear distinction made between *dudy* and *puklík* — again *puklík* being synonymous with *pukl* — within the context of verbal use. Kraus' writing is also a comment on a period of time when the *dudy* and *pukl* were both played. This situation does not exist today. No one in Chodsko is playing the 'type A' *dudy* with any regularity and as a consequence the 'type A' *dudy* is all but unknown in Chodsko;<sup>150</sup> the *pukl* has replaced the *dudy* as well as 'type B' bagpipes and the *pukl* can be considered the sole configuration of bagpipes thought of being 'local' in Chodsko. Later in this chapter, evidence will be provided to show that the *pukl* was introduced from Bavaria.

As Kraus indicated, there was a period of time when both the *pukl* and *dudy* were common in Chodsko. This is reasonable as it is improbable that a whole generation of *dudy* players immediately hung their instruments 'on a nail' and adopted the larger bellows-blown version, but certainly some, those with the means and interest, added the *pukl* to their collection of bagpipes, just as a farmer from time to time must add a new 'goat' to his mix of livestock. It was likely, however, that the generation active in the last quarter of the nineteenth century ultimately chose the *pukl* over the *dudy*. Since that time, the *pukl* has become so well-established in Chodsko that it has become a symbol of Chodsko, while the 'type A' *dudy* is all but forgotten.

## 2.4 Introduction of the *pukl* to Chodsko

All available literature indicates that the *pukl* was introduced to the Chodish region from Bavaria during the middle of the nineteenth century. Jaroslav Markl summed up the situation in his research published in 1962:

[Through] word of mouth testimony by bagpipers, including the renowned piper John Kobes (1849–1929) from Domažlice, whose father Jiří [ca. 1800 to 1865]<sup>151</sup> was also an excellent

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*'selckých svarbách' hrával někdy dudák na oba nástroje. Při obřadech svatebních hrával na dudy, jakmile však svatebčané se sešli do hospody k tanci, pověsil dudy na hřebík a zval puklíka, pro větší zvučnost a sílu tónu'.*

<sup>150</sup> Josef Kuneš email to Michael Cwach 19 April 2011. In the 1980s the respected musician and ethnographer of Chodsko, Vladimír Baier, made and played, a mouth-blown *dudy* in C. It is now owned by Josef Kuneš in Domažlice, but the instrument is not played with any regularity and not in a public forum.

<sup>151</sup> Jana Eksteinová, 'Vývoj hry dudáckých muzik na Chodsku [The development of bagpipe music in Chodsko]' (Pilsen: Pedagogická Fakulta v Plzni, 1982), p. Appendix p.16.

bagpiper, the German origin of the new bagpipes is very likely. From the middle of the nineteenth century this new type of instrument [bagpipe] started to spread very quickly in Chodsko and pushed aside the mouth-blown bagpipe. At that time they started to call this bagpipe with bellows ‘German bagpipes’ and later, exclusively by the terms, *pukl*, *puklík*, *kozel*, *kozlík*. Again these terms are from the German labels *Bock* [billy-goat] and *Böckel*, named for the goatskin from which the bags were made, and the chanter of the instrument, which was decorated with a [wooden] carved goat’s head. This new bagpipe of German origin brought with it another innovation besides the bellows, which, of course, improved or rather only changed the appearance of the instrument: the bent part of the drone pipe made from the horns of the so-called Hungarian oxen [Hungarian Grey Cattle].<sup>152</sup>

Wolfgang ‘Bolfík’ Šteffek, the *pukl* and *dudy* maker from Újezd, had a similar recollection in regard to the introduction of the *pukl* to Chodsko. Ladislav Rutte wrote in Čeněk Zíbrt’s book *Hrály dudy* that, Šteffek born in 1841, remembered when bagpipers played only the mouth-blown *dudy*. The bellows-blown version did not become popular in Chodsko until later.<sup>153</sup> Therefore, if Šteffek’s recollections are correct, the introduction of bellows-blown bagpipes might have taken place sometime after the birth of Šteffek, that is, after 1841. Indeed the iconographical record supports these memories. Earlier in this chapter, three illustrations from 1836 (Figures 71, 72 and 73) provided evidence that mouth-blown *dudy* were played by the Chodish. Furthermore, perhaps the earliest illustration of a *pukl* being played in western Bohemia in a folk setting, is a painting by V. Koupa from 1847 depicting a wedding in the Plzeň region (Figure 77).

<sup>152</sup> Jaroslav Markl, *Česká dudácká hudba* [Czech Bagpipe Music], first (Prague: Orbis, 1962), pp. 38-39. ‘Ústní podání o německém původu nových dud, dochované mimo jiné i proslulým dudákem Janem Kobesem (1849-1929) z Domažlic, jehož otec Jiří byl také vyborným dudákem, zní zcela pravěpodobně. Od poloviny 19. století se totiž tento nový typ nástroje začal na Chodsku šířit přímo o překot a zatlačoval dudy nafukovací. Dudám s dymákem se současně začalo říkat německé dudy a později výhradně již pukl, puklík, kozel, kozlík, opět z německého označení Bock, Böckel, podle kozinky, z níž byly vyráběny měchy, a podle předníčky nástroje, zdobené vyřezávanou kozlí hlavičkou. Nový typ dud německého původu přinesl vedle čerpacího měchu další novinku, která ovšem zlepšila spíše jen vzhled nástroje: ohnutý korpus huku, vyráběný z rohů tzv. uherských volů.’

<sup>153</sup> Zíbrt, *Hrály dudy* [The Bagpipes Played], p. 64. The statement by Rutte follows in Czech. ‘[Šteffek] Pamatuje, že hrávali dudáci původně sami, užívající staršího druhu dud, které ústy se nafukovaly. Dudy se měchem nadouvané rozšířily se na Chodsku až později.’



Figure 77: 'Svatba na Plzeňsku' (Wedding in the Plzeň region) — by V. Koupa 1847<sup>154</sup>

All these sources support the hypothesis that the *pukl* was introduced sometime between 1836 and 1847. The most curious aspect of the painting is that the three musicians, a bagpiper, clarinettist and fiddle player, are wearing significantly different clothes from the rest of the wedding guests. They do not have the blue vests and coats so commonly associated with western Bohemia. The bagpiper is wearing a green jacket while the other musicians are wearing more drab apparel. There might be multiple reasons for this. Firstly, it is possible that musicians, coming from the poorer classes, did not wear the same clothes as the others guests. Secondly, it is possible the musicians came from another region. Nevertheless, the musicians are depicted as being distinct from other wedding guests.

Even though there can be more than one plausible explanation for how the *pukl* might have been introduced to the Chodsko region, authors repeat the similar scenarios as presented by Rudolf Svačina, that is, the *pukl* was brought to the region by an outsider. Here, testimony of the well-known *pukl* player, Jan Kobes, is offered:

<sup>154</sup> Stanislav Brouček, *Lidová kultura: národopisná encyklopedie Čech, Moravy a Slezska 3 [O-Ž] [Folk Culture: Ethnographic Encyclopedia Bohemia, Moravia and Silesia 3]*, Vyd. 1. (Prague: Mladá fronta, 2007), plate XXV.



Honza [Jan Kobes] said that at the beginning his father still played on the mouth-blown *dudy* (the bag was blown up with air from the mouth), but later he only played on the *pukl*. Apparently, it [the *pukl*] was brought to the region [Chodsko] by some *šlejfir*<sup>155</sup> from Bavaria. The *pukl* proved itself. Being that it was not nearly as strenuous [to play] it replaced the *dudy* completely.<sup>156</sup>

In the original Czech language version of this quotation in Czech it is ambiguous if the *šlejfir*, possibly a *Jenische* person, or the *pukl* or both were from Bavaria. A more detailed account of the same story appeared in an article by Ladislav Rutte that resolved this ambiguity. In this version, a *šlejfir* from the village of Prenet [Prennet], is characterized as bringing a *pukl* to Chodsko from Bavaria.<sup>157</sup> The village of Prennet or Spálenec in Czech, a German-Bohemian village before the expulsion of its population after the Second World War, is located on a sliver of land in Bohemia between the border of Chodsko and the Bavarian border (Figure 94).

What did the first *pukl* introduced to Chodsko look like? An example held in the collection of the Germanisches Nationalmuseum in Nürnberg, is the sort of ‘*Böckl*’ or ‘*pukl*’ that was in all probability adopted in Chodsko (Figure 78). This *Bock*, appears to be a fine example, but is missing its *krátíč*. Even though it has been identified as Bohemian by the museum, the origin of the bagpipe could be Bavarian.<sup>158</sup> The *Bock* is set up in the ‘German’ manner, namely, the bellows are to be controlled by the right arm and the bag by the left. Here, the bent cow horn bells placed on the ends the chanter and drone pipes, imitated and ‘improved’ by makers in Chodsko, can be seen. Some of the exact features of this example are similar to extant specimens found in museums in Bohemia today. Firstly, the turned-on-a-

<sup>155</sup> A *šlejfir* was a person who wandered, sharpening knives and scissors, repaired pots. He also sold small items for general use/mouse traps/etc. This interpretation is courtesy of Karel Kašpar, a native of Moravia, who now lives in Christchurch, New Zealand. Michael Vereno, of Salzburg, Austria suggested that the *šlejfir* may have been *Jenische*. The *Jenische* in the nineteenth century were a nomadic people, occupied with activities such as knife sharpening and repairing various vessels, living in German speaking parts of Central Europe. These activities are consistent with the definition of *šlejfir* as proposed by Mr. Kašpar. In other contexts, “*šlejfir*” is defined in Czech as a very talkative person.

<sup>156</sup> Svačina, p. 21. ‘*Hondza nám vypravoval že táta hrával zpočátku ještě na původní nafukovací dudy /měch se nadýmal ústy/, ale později hrál už jen na pukla. Přinesl prý ho do kraje nějaký šlejfir z Bavor. Pukl se osvědčil. Hraní na něj nebylo zdaleka tak namáhavé, a tak brzy dudy úplně vytlačil.*’

<sup>157</sup> Ladislav Rutte, ‘Poslední dudáci na Chodsku [The Last Bagpipers in the Chod region]’, *Český lid*, 25 (1925), 164–170 (p. 166).

<sup>158</sup> Bagpipe “Bock”, Bohemia, 2nd half 19th century / Inv.No.: MIR 490 (Rück coll.) / Holding Institution: /Germanisches Nationalmuseum, Nürnberg / ‘Bagpipe “Bock” | MIMO’ <<http://www.mimo-project.eu/image/bagpipe-%E2%80%9Cbock%E2%80%9D>> [accessed 20 June 2010].

lathe goat's head does not appear to be any different to multiple examples that were played in Chodsko.<sup>159</sup> Secondly, the bent cow horn bells demonstrate particular patterns of decoration-rings around the brass portions of the horn bells that have been found on instruments known to have been played in Chodsko and western Bohemia. It has not been possible to attribute any of the early *pukl* that are extant, or able to be viewed in photographs, to particular makers in Bohemia or Bavaria. Moreover, the famous late-nineteenth century early-twentieth century Chodish bagpiper Jan Kobes, whose testimony helped point to the origin of the *pukl*, played on a *pukl* similar to this example preserved in Nürnberg.



**Figure 78: Bagpipe ‘Bock’ — Bohemia or Bavaria?, 2nd half 19th century**

*Pukl* often have turned up *roztruby* where the bent portion is made of cow horn. These are also known as *houčky*. According to Václav Altmann (born 1892) bagpipes with *houčky* were called *bavorské dudy* (Bavarian bagpipes).<sup>160</sup> Likely referring to *pukl*, Altmann’s comment supports the argument that the *pukl* is of Bavarian origin.

The notion that the *pukl* was introduced from outside of Chodsko is further supported with an examination of the etymology of the word *pukl*. Although still speculative, Michael

<sup>159</sup> The head of MIR 490 appears to be from the same artist as National Music Museum’s (Vermillion, South Dakota USA) NMM 1270 Margaret Banks, ‘Bohemian Bagpipe at the National Music Museum’ <<http://orgs.usd.edu/nmm/Bockbagpipe.html>> [accessed 20 June 2010]. These are very similar to the heads of two *pukl* in my collection. They include a *pukl* by Jakub Jahn, dated 1943, which has an old head by another maker, as well as an historical *pukl* (Figure 105), which was bought in an antique store in Plzeň, Czech Republic. The proprietor of the store claimed this *pukl* was from Domažlice.

<sup>160</sup> Režný, *5000 let s dudami [5000 Years with Bagpipes]*, p. 75.

Vereno an Austrian linguist living in Salzburg, wrote that it is likely that the word *pukl* comes from the Southern German dialect words, spoken in Bavaria, for billy-goat, *Bockl* or *Böckel*.<sup>161</sup> Zdeněk Bláha in his writing also suggested the German word '*Bock*' in addition to '*Böckel*'.<sup>162</sup> Josef Kuneš, an important figure, player, and teacher of the *pukl* Chodsko wrote, '*Pukl* is derived from German. German *der Böckel* = billy-goat. And because these bagpipes have a goat's head the expression is translated from German to Czech.<sup>163</sup> Yet another source links the German-Bohemian (Egerland) dialect word, '*Buak*' with 'Bagpipes with one drone (in C, Eb, or F, the so-called "*polnischer Bock*")'<sup>164</sup> By adding -l, the diminutive in Austrian and Bavarian to *Buak*, the pronunciation of the result, *Buakl*, approaches that of Chodish '*pukl*'. Michael Vereno put forth another hypothesis that '*pukl*' might come from the southern German dialect words '*Buckl*' or '*Bugl*' meaning a person's back, possibly referencing the drone pipe hanging down the back of the player. While investigating the etymology of these words, which are forms of the standard German word '*Buckel*' and its unvoiced form '*Puckel*', an even more intriguing possibility was discovered. Friedrich Kluge's *Etymological Dictionary of the German Language* indicated that the words '*Buckel*' ('*Puckel*') have the literal meaning of a curve or bend, which might reference the 'bent' drone pipe, the 'large cross' of the *pukl*.<sup>165</sup> Nevertheless, whether *pukl* is directly related to *Bock*, *Bockl*, *Böckel* or *Buckel-Puckel*, the origin of the Chodish dialect word *pukl* is either German or has been contributed by Jenische who might have played a role in the introduction of the *pukl* to Chodsko.<sup>166</sup>

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<sup>161</sup> Michael Vereno email to Michael Cwach 7 Jun. 2011.

<sup>162</sup> Bláha, p. 4.

<sup>163</sup> Josef Kuneš email to Michael Cwach 29 August 2011. *Pukl je odvozený z němčiny. Německy der Böckel = kozel. A protože dudy mají hlavičku kozla, tak je pukl počestěný výraz z němčiny.*

<sup>164</sup> Braun, I, p. 71. '*Dudelsack mit nur einem Stimmrohr (C, Es oder F, sogenannter "polnischer Bock")*'. I would like to acknowledge Judith Williams of Puhoi, New Zealand for sharing this source.

<sup>165</sup> Friedrich Kluge, *Etymological Dictionary of the German Language* (New York: George Bell & Sons, 1891), p. 47.

<sup>166</sup> Michael Vereno emails to Michael Cwach 7 June 2011 and 5 and 6 September 2011.



**Figure 79: The earliest known depiction of Chodish bagpiper with a *pukl* (1870)** <sup>167</sup>

Daniel Dřimal is a native of Chodsko and participant in the performance practice section of this thesis. He completed the thesis, ‘Dudy a dudáci současnosti’ (‘Bagpipes and bagpipers in the present’)<sup>168</sup>, while at the secondary school, Jindřich Šimon Baar, in Domažlice. Dřimal suggested that ‘*pukl*’ has fallen into disuse in Chodsko, while adding that he understands that a difference between ‘*pukl*’ and ‘*dudy*’ exists. A tertiary student studying English in Prague, Dřimal contributed the following assessment:

The word “*pukl*” is not used any longer, it sounds a little bit archaic. Common Czech bagpipers prefer using “*dudy*”, not *pukl*. It may be caused by three reasons:

<sup>167</sup> Tomislav Volek and Stanislav Jareš, *Dějiny české hudby v obrazech [The History of Czech Music in Pictures]* (Prague: Supraphon, 1977), p. picture 305. ‘A steel engraving after a drawing Antonín Waldhauser (1835-1913)’.

<sup>168</sup> Daniel Dřimal, ‘Dudy a dudáci současnosti [Bagpipes and bagpipers in the present]’ (Domažlice: Gymnázium J.Š.Baara, 2008).

- (1) they do not care about the difference between “*pukl*” and “*dudy*” and they prefer “*dudy*” (but if you asked them, some of them would know it)
- (2) they do not know the difference - they say “*dudy*” because other people say “*dudy*”
- (3) they know the difference but do not want to confuse the listeners or they may be lazy to explain it

The word “*pukl*” is used in old materials (such [as] films). Now, “*pukl*” is used only if you want to say it correctly and make a clear distinction OR you want to attract people by using an archaism which evokes tradition and nostalgia.<sup>169</sup>

Dřímal’s statements reflect the complexity of choosing the most appropriate term for the ‘type C’ bagpipe in Chodsko. Martina Morysková, a *pukl* player living in the Chodish village of Mrákov had a slightly different reaction. When asked about the meaning of the word ‘*pukl*’ she immediately equated it with the animal *kozel* [goat]. She added that any time they spoke about bagpipes (*dudy*) they used the word ‘*pukl*’.<sup>170</sup> As a result, Morysková has indicated with her response that the word ‘*pukl*’ still has significance in relationship to ‘type C’ bagpipes in Chodsko.

## 2.5 Further reference to the *pukl*

There is further support for the word ‘*pukl*’ being an appropriate word for the ‘type C’ bagpipes played in Chodsko. The term ‘*pukl*’ is not completely exclusive to Chodsko, as it is sometimes used in the Strakonice region.<sup>171</sup> In Chodsko it is used when attempts are made to emulate former times, as previously noted by Daniel Dřímal and by the use of the Chodish dialect called, ‘*bulačina*’. A prime example of this occurs in the film *Království dudáků* [The Kingdom of the Bagpipers]. In an early segment in the film, the well-known Chodish figure, František Danihelka, skilfully playing the role of an enthusiastic Chodish bagpiper, is at the top of the church tower on the square in Domažlice with a *pukl*. Speaking the Chodish dialect, *bulačina*, he declares, ‘*Já drobet na pukla zamečím*’ or ‘I will bleat [or skirl] a little on the

<sup>169</sup> Daniel Dřímal email to Michael Cwach 9 January 2011.

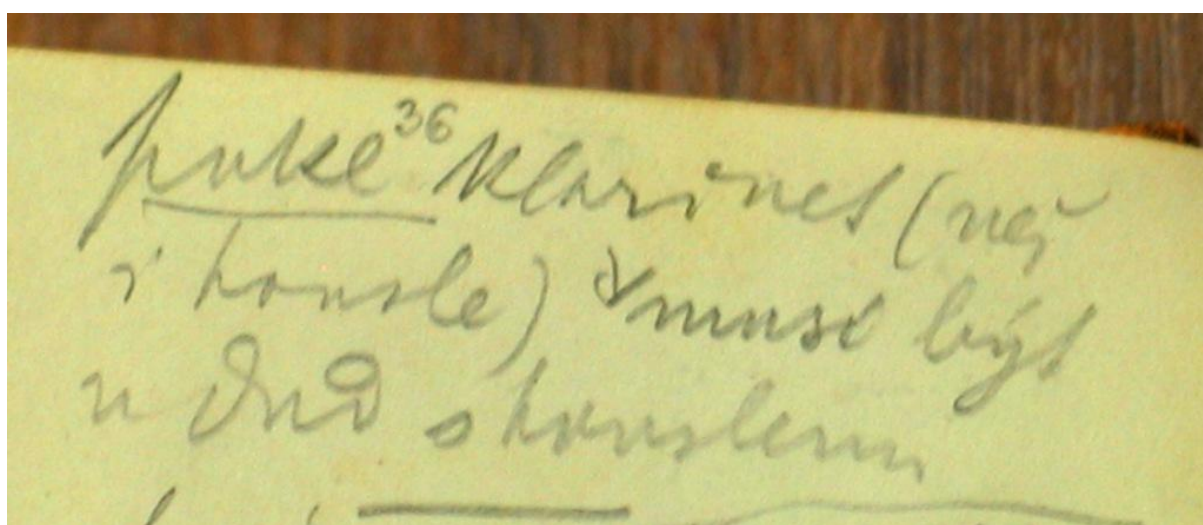
<sup>170</sup> Martina Morysková, personal interview, trans. Michael Cwach, Klenčí, DVD-CZ-23.11.2010-76.

<sup>171</sup> *Pukl* also occurs in speech or at least song in the Strakonice region. ‘yes, we use it [*pukl*] too. For example in one Strakonice song we sing ....*když pukl zamečí, každé si poskočí...*’ Irena Novotná to Michael Cwach 20 April 2010.

*pukl*.<sup>172</sup> This short phrase is an unambiguous reference to the use of '*pukl*' within the context of the Chodish dialect. The dialect is used throughout the film, but a goal of this short phrase is to further associates the *pukl* with goats, by using a form of the Czech infinitive, *zamečet*, which means 'to bleat' as a goat.

*Chodské pohádky*, Chodish fairy tales, also contain references to the *pukl*. One collection of Chodish fairy tales is Jiří Kajer's, *Vo kouzelnyjich dudách: Chodské pohádky* (*About the magic bagpipes: Chodish fairy tales*). In this collection the fairy tale '*Proč dudáci, hdyž hrajou, tupají*' ('Why bagpipers tap their feet when they play') the bagpipe in the story is called '*pukl*', not '*dudy*'.

Alois Jirásek was among the most influential Czech authors of the second half of the nineteenth century. In his novel, *Psohlavci*, set in late seventeenth-century Chodsko, Jirásek included multiple references to bagpipers and their instruments. The inclusion of these references was assuredly the result of Jirásek's visit to Chodsko in 1882 in preparation for his new work. Jirásek's writings at the time of this research were held at *Památník národního písemnictví* [Museum of Czech Literature — Staré Hrady Branch] (PNP) in a castle located northeast of Prague. During a search of the documents relating to Jirásek's visit to Chodsko, a significant discovery was made; a reference to the *pukl* was found on page 36 of notebook Z9.



**Figure 80: Manuscript with the word '*pukl*' from Alois Jirásek's notebook Z9**

<sup>172</sup> This occurs at about 5:36 into the film. Ladislav Váňa, *Království dudáků* [*The Kingdom of the Bagpipers*] (Československá televize Praha, 1981).

Clearly the word '*pukl*' is the first word of the text at the top left of the page. A reasonable transcription of the text is, '*pukl klarinet (než i housle) musí být u dud s houslami*' with an arrow connecting the words '*klarinet*' (clarinet) and '*musí*' (must). Accordingly the literal translation of the text in English is, '*pukl clarinet (rather than violin) must be with bagpipes and violin*'. Jirásek appears to have underlined the word '*pukl*' for some sort of emphasis. Was this an unusual word for Jirásek? Perhaps it was. As Jirásek was born in Hronov in East Bohemia where bagpipes were not customarily played, both the instrument and word *pukl* was likely unfamiliar to him. Beyond this interpretation, the passage continues to be an enigma; even after consulting Czech folklorists a clear interpretation of the entire passage has not been forthcoming. Others, with greater expertise in interpreting the writings of Jirásek were sought for guidance.

PhDr. Naděžda Macurová CSc., head of the literature archive of the PNP in Prague was contacted in order to get an expert opinion. She offered this meaningful interpretation, '*pukl* = goat = pipes + clarinet + violin: structure of Chodish country band conducting carnival or wedding processions etc.. Literally translated it means: ... the clarinet has to be with pipes and violin.'<sup>173</sup> In spite of this reliable translation, it is difficult to know what significance Jirásek gave to this notation and the meaning of the passage is still open to further interpretation. It is likely that he notated and underlined the word '*pukl*' as he must have seen the instrument and name as being significant, perhaps more so than the other instruments. The proof that the *pukl* was seen as significant by Jirásek is demonstrated by the fact that references to bagpipes and bagpipers are plentiful in *Psohlavci*; in certain editions of the novel *pukl* are included in illustrations.

Even though the term '*pukl*' is rarely encountered in Chodsko today, there is one significant example of the word being used in association with an esteemed group. Konrady's Bagpipe Band is the most recognized '*dudácká muzika*' [bagpipe band] in the Czech Republic. Their latest CD, released in 2010 is titled '*Hdyž pukl zabečí, každýj si poskočí...*' literally,

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<sup>173</sup> Naděžda Macurová to Michael Cwach 10 January 2011.



‘When the bagpipe (or billy-goat) bleats, everyone jumps’. There are a couple of important observations that can be made of the title. Firstly, the title is written in the Chodish dialect, *bulačina*. Secondly, as it places the term ‘*pukl*’ within a context of the Chodish dialect, it therefore implies a connection between the word ‘*pukl*’ and Chodsko as being notable.

Outside of Chodsko or regions where the ‘type C’ bagpipe is played, those involved in organology must establish a term for the ‘type C’ bagpipe in their own lexicon in order to present the instrument to their audience. One of the settings in which organologists can work is a museum. A noteworthy musical instrument museum is the National Music Museum located in Vermillion, South Dakota, USA. Amongst the more than 15,000 instruments in their collections, there is a quality specimen of the nineteenth-century *pukl* (inventory number NMM 1270, Figure 81) that was likely played in or near the Chodish region as its design, specifically its head, is consistent with *pukl* in early illustrations of *pukl* played in west Bohemia (Figure 77). It was restored by the late Gary Stewart who was employed as the museum’s conservator. It bears great similarity to the *Bock* held in the collection of the Germanisches Nationalmuseum in Nürnberg (Figure 78), however, the configuration of the bellows and bag are set up in reverse. Here the bellows would be operated by the left arm and air pressure of the bag by the right arm. For the lack of any better label, this configuration can be thought to reflect the ‘Czech-speaking Bohemian style’ of playing.

It is estimated that this bagpipe at the National Music Museum is introduced to over 10,000 visitors a year, on group or self guided tours. Deborah Reeves, the Curator of Education and Woodwind Instruments at the museum wrote:

For a 12 month year, we have about 4000 visitors on group tours. Usually we refer to the bagpipe as ‘Bohemian’ or ‘coming from now what is the Czech Republic’ and nicknamed the ‘billy-goat.’ For general visitors, there are about 5900 visitors per year. These are visitors NOT on a group tour.

On the multi-media tour, the bagpipe is referred to as ‘Bohemian’ and ‘billy-goat.’

The label for the display reads ‘Bock’ or ‘billy-goat.’

Not everyone uses the multi-media players, but the display label is pretty clearly marked.<sup>174</sup>

For those who have visited the National Music Museum, words that they will associate with the ‘type C’ bagpipe are the English words ‘Bohemian’, ‘*Bock*’ and ‘billy-goat’. Even though none of these terms are ‘wrong’ they could be confused with other, goat-like (*Bock*), Central European bagpipes and might not offer sufficient clarity. Therefore, the introduction of a specific foreign word, such as ‘*pukl*’, is suggested in addition to ‘billy-goat’ when presenting the instrument for the first time.



**Figure 81: NMM 1270 ‘billy-goat’ bagpipe**

As a result, there is a host of terms used for ‘type C’ bagpipes played in the Chodish region depending on a person's nationality, age, native language, and familiarity. These include: in English: bagpipe, Bohemian bagpipe, Czech bagpipe, billy-goat bagpipe and Chodish bagpipe — in Czech; *dudy*, *české dudy*, *chodské dudy*, *německé dudy*, *pukl*, *puklík*, *kozel*, *kozlík* — in German; *Böckel*, *Bock*, *Böhmischer Bock*, *Egerländer Bock*, *polnischer Bock*, *Dudelsack*, and *tschechischer Dudelsack* (all meaning Bohemian or Czech bagpipes). Some of

<sup>174</sup> Dr. Deborah Reeves email to Michael Cwach 13 February 2010.

these labels indicate that the instrument is perceived as having close links with Bohemia and *Chodsko*. This is a valid line of reasoning, since the instrument has a significant record as part of the local tradition, whether as part of the historic or folkloric traditions. Is it clear that the Czech musicologist Jaroslav Markl applied the term ‘*německé dudy*’ [German bagpipes] to the ‘type C’ bagpipes found in the chart above. While impossible to establish without any doubt, I propose that term ‘*německé dudy*’ or ‘German bagpipes’ might have been reserved for — or at least primarily denoted — the ‘type B’ bagpipe. This proposal hinges on the word that makes up the second half of the term ‘*německé dudy*’, namely ‘*dudy*’. For years *dudy* were mouth-blown bagpipes of various sizes with a straight drone pipe that hung down in front of the player. By just replacing the blowpipe with bellows the instrument’s appearance would not warrant calling it a completely different name, but an adjective, such as *německé* (German) would have been sufficient, to differentiate it from the mouth-blown *dudy*.

## 2.6 *Německé dudy?*

Earlier in this chapter the characteristics of the ‘type B’ bagpipe were presented and it was proposed that in *Chodsko* this configuration might have been called *německé dudy* (German *dudy* or German bagpipes).

In the German language, as in the Czech language, there appears to have been the same delineation between the higher pitched, mouth-blown instruments, ‘type A’, and bellow-blown bagpipes having the qualities of ‘type C’ instruments. The clearest example of this is given in the original German text by the well-known Austrian composer Karl Ditters von Dittersdorf (see section 3.6 for this text). Dittersdorf describes the high-pitched instrument as the *Dudelsack* [= *dudy*] and the other, pitched an octave below as the *polnischer Bock* [= *pukl* or *pukl* like bagpipe ]. As a German-speaker who was knowledgeable about instruments in the eighteenth century, this indicates that Dittersdorf believed there was a distinction between these two types of bagpipes.

Utilizing the established definition of *dudy* as proposed in this thesis, that is, a smallish mouth-blown bagpipe pitched about an octave above the *pukl*, the simplest alteration or

‘improvement’ that could be made to the instrument would be to replace the blow-stick with bellows. Essentially this results in a bagpipe having the characteristics of the ‘type B’ bagpipe. The question now arises, what might have been the proper label for the ‘type B’ bagpipes, which are neither completely ‘type A’ nor ‘type C’? Was a new label required? The ‘type B’ doesn’t seem to fit completely into the definition of ‘type A’, *dudy*, as it is bellows-blown. Nor is it completely consistent with ‘type C’, the *polnischer Bock* or *pukl*, as the drone pipe does not rest on the shoulder of the player, and lacks the big cross and *krátič*. Only in rare instances do historical examples of ‘type B’ instruments feature a representative goat’s head, which is a vital element in the *pukl*’s appearance. Some models of ‘type B’ bagpipes made by Wolfgang ‘Bolfík’ Šteffek, Lubomír Jungbauer and Miroslav Janovec, however, include representative goat’s heads carved of wood.

Promising assistance to the consideration of what the Chodish might have called the ‘type B’ bagpipes can be found outside Chodsko. The verbal usage practised by those who also played the ‘type B’ spoke the northern Bavarian dialect of German in Bohemia is known. In this instance, the two diaspora communities of German-Bohemian emigrants, one of which settled in and near Puhoi, New Zealand (1863) and the other in and near New Ulm, Minnesota, USA (immigration started in the 1850s) can prove helpful. In both communities, emigrant bagpipers lived and entertained their fellow countrymen by playing the *Dudelsack* (*Dudlsook*). It is desirable to involve both of these diaspora communities in this argument for two reasons. Firstly, there is no evidence to suggest that any other type of bagpipe than ‘type B’ instruments were played in these communities during the nineteenth century. Therefore, there should be no confusion with ‘type A’ and ‘type C’ bagpipes. Secondly, the term used for the ‘type B’ instrument in German-Bohemian communities in New Zealand and Minnesota was identical. There is no evidence to support that these nineteenth century German-Bohemians called the ‘type B’ bagpipe anything other than *Dudelsook* (*Dudlsook*) or *Dudelsack*.<sup>175</sup> Furthermore, there is no indication that they called the ‘type B’ bagpipe either the *polnischer Bock* or any

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<sup>175</sup> This is supported by scholars who know the history of the *Dudelsack* or *Dudelsook* in each of these communities. In the case of New Ulm, Minnesota—Robert Pauslon of St. Paul, Minnesota and in Puhoi, New Zealand—Roger Buckton of Christchurch.

other terms in German that have association with goats. If this usage held true for the Czech speakers in Bohemia then this ‘type B’ bagpipe would not have been called any of the terms used for the more goat-like ‘type C’ bagpipe *pukl*, *puklík*, *kozel* or *kozlík*, etc.. Instead, if parallel usage between German and Czech was in play then the most likely term for the ‘type B’ instrument was *dudy* or perhaps *německé dudy*. *Německé* (German) is typically referred to in texts when associated with the word *dudy* in the context of addressing the subject of the bellows. This reflects the German origin of the bellows. *Německé dudy* are also mentioned, however, in texts by Czech musicologists, in association with ‘type C’ instruments.<sup>176</sup> It seems unlikely that any form of the term ‘*dudy*’ including ‘*německé dudy*’ was used in association with the *pukl* in the nineteenth-century, unless by those individuals who did not recognise the technical differences of the instruments. There is, however, a term, namely ‘*německé dudy*’, that is consistently associated, by musicologists and folklorists, with bellows-blown bagpipes. Therefore, the possibility exists that the term ‘*německé dudy*’ might have been associated with ‘type B’ and not necessarily with ‘type C’ instruments. This nuance is not reflected in writings by musicologists.

It is reasonable that Czech-speaking Bohemians would also have refrained from calling the ‘type B’ bagpipe, essentially a *dudy* with additional bellows, a goat or *pukl*. Its appearance, in its most common form, did not resemble the animal and its historic origins are more in line with *dudy*. Therefore to differentiate the ‘type B’ bagpipe from the mouth-blown *dudy*, they might have called it ‘*německé dudy*’.

Since it is unlikely that this matter will be settled convincingly, the purpose of this section was included to raise the possibility that the ‘type B’ bagpipe might have been denoted as the *německé dudy* in the Czech language, rather than assuming the term suggests ‘type C’ instruments.

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<sup>176</sup> Bláha, p. 4.

## 2.7 Chapter summary

This chapter has shown that there are three basic configurations of bagpipes that were played in Chodsko. For the purposes of this thesis they have been labelled ‘type A’, ‘type B’ and ‘type C’. ‘Type A’ is smallish mouth-blown version of a *Bock* bagpipe known as the *dudy*. ‘Type B’ bagpipes are similar in configuration to the *dudy*, but differ in that, instead of a blowpipe, there are bellows. These ‘type B’ instruments might have been known as *dudy* or *německé dudy* (German bagpipe). In some German, dialect-speaking areas, including diaspora communities in New Zealand and Minnesota, this was called the *Dudelsook* (*Dudlsook*) or *Dudelsack*. ‘Type C’ can be called the ‘classical’ *polnischer Bock*. It was known as the *pukl* in nineteenth-century Chodsko and is essentially the only type played in Chodsko today.

The ‘Type C’ *Bock* has many labelling options, *pukl*, *české dudy*, *chodské dudy*, etc. Makers in and around Chodsko have chosen to call the ‘type C’ bagpipe by different names and those involved in folklore in Chodsko do not agree on use of terminology for identical instruments. Even though there are various ‘correct’ terms, the most appropriate for the instrument in this thesis is ‘*pukl*’. Admittedly archaic, it is at the same time the least ambiguous term for the ‘type C’ bagpipe. During the period when multiple types of *Bock* bagpipes were played in Chodsko, this is the word that significant maker, Wolfgang Šteffek, appears to have preferred for ‘type C’ bagpipes. ‘*Pukl*’ is a word that can only be confused with the animal, the billy-goat, and not with any other type of bagpipe. Hence, the words *dudy* and *pukl* reclaim their historic distinctiveness. Makers, players, and a writer of historical fiction, Alois Jirásek, all recognized ‘*pukl*’ as a term used in Chodsko. Lacking context or clarity a reader today might be uncertain if ‘*dudy*’, ‘*chodské dudy*’ or ‘*český dudy*’ are meant to describe the same instrument, for example, the *pukl*, or any other form of bagpipe that was played in Chodsko. For these reasons, *pukl* is the best alternative to represent the ‘type C’ bagpipe in this thesis.

### 2.7.1 Revival of ‘type A’ and ‘type B’ bagpipes in Chodsko?

Will ‘type A’ and ‘type B’ bagpipes, be played in Chodsko in the future? An outcome of the discussions contained in this chapter, which highlights the distinction between the words ‘*dudy*’ and ‘*pukl*’ as well as three types of bagpipes, could inspire the making and playing of non-*pukl* types in Chodsko. As desirable as the revival of both ‘type A’ and ‘type B’ instruments might be to those inclined to appreciate historical musical practices, a movement of this nature is unlikely to grow from within Chodsko. The primary teachers of the *pukl* in the ZUŠ schools in Domažlice and Klenčí, Vlastimil Konrády and Josef Kuneš, have significant influence in the future of Chodish folklore and have not expressed or demonstrated any significant interest in recreating the music of the nineteenth century. It is likely they will continue to do as they have done — they will inspire future generations to adhere to the status quo of tradition. It appears that Chodish folklore in the next decades will be practised in a similar manner as it is today and the *pukl* will remain the only type of *Bock* played in the region.



### Chapter 3: A survey of the *pukl*'s predecessors

The earliest known references to bagpipes in the Szech [Czech] lands are to be encountered in medieval literature as far back as the close of the thirteenth century. The wall painting at the Karlštejn Castle, the oldest iconographic monument, dating from the middle of the fourteenth century, depicts an angel playing the bagpipe. It is an instrument consisting of an inlet pipe, a conical melody pipe, and a drone pipe which, supported on the shoulder, protrudes upwards. Starting with the fourteenth century there is increasingly frequent evidence on the existence of bagpipes predominately as one of the popular instruments.’ — Josef Režný<sup>177</sup>



**Figure 82: Medieval depiction of a bagpipe in Karlštejn Castle in Bohemia<sup>178</sup>**

As Režný indicates, the venerable history of bagpipes in Bohemia begins at the end of the thirteenth century. The introduction of the *pukl* to Chodsko took place in the middle of the nineteenth century. During the centuries that filled the space between, the people living in

<sup>177</sup> Režný, *Škola hry na české dudy [Bohemian Bagpipe Method]*, p. 9.

<sup>178</sup> Alexander Buchner, *Musical Instruments Through the Ages* (London: Spring Books, 1964), plate 119.

Bohemia and neighbouring regions unquestionably witnessed aspects of bagpiping traditions, including fabrication and performance practice, which are now lost.

This chapter will briefly outline the general history of bagpipes, especially as it relates to Bohemia and the *pukl*. It will trace the lineage of the *pukl* from its earliest known predecessor, the *grosser Bock* and include discussions of versions given labels — ‘Baroque’ *polnischer Bock* and ‘classical’ *polnischer Bock* — in this thesis. It will be suggested that the ‘classical’ *polnischer Bock* is the instrument that was introduced to Chodsko and became known as the *pukl*. This hypothesis is supported by records that indicate that by the middle of the nineteenth century, a mirror image of the *pukl*, an instrument having the characteristics of the ‘classical’ *Polnischer Bock*, was already established in areas adjacent to Chodsko.

### 3.1 Early bagpipes

Bagpipes have a venerable history in Europe. The entry ‘bagpipe’ in *Grove Music Online* states that the historical record of bagpipes starts in the Middle Ages:

[the bagpipe is a] wind instrument which in its commonest forms consists of a chanter and one or more drones, all supplied with air from the bag, which is compressed under the player’s arm to provide a constant pressure [...] [of which] the historical record effectively begins in the early Middle Ages, in Western Europe.<sup>179</sup>

There is a paucity of information, however, in regard to the history of bagpipes before the Middle Ages. Even though the origin of bagpipes is veiled in history, pastoral associations are often present. David Munrow fittingly proposed that:

‘[the bagpipe’s] history goes back long before the Middle Ages and it must have started life as a rustic instrument. What [is] more natural than for a herdsman who tended sheep or goats and played a reed pipe to think of combining the two?’<sup>180</sup>

Undoubtedly, this argument deserves consideration; however, other attempts at providing a unified history of bagpipes display conjecture. In spite of this, there are individuals who make efforts to present informed views in regard to the origin of bagpipes. Josef Režný of

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<sup>179</sup> Cocks, n. pag.

<sup>180</sup> Munrow, pp. 9–10.

Strakonice, Czech Republic, a recognized authority on bagpipes, provides a reasonable hypothesis:

It is assumed that the origin of the bagpipes and associated precursors is located in the ancient cultures of western and central Asia. To date, ancient tongue pipes with single or double reeds and archaic bagpipe types are still in use in these areas. Similar and related instruments can also be found in the Arab countries of northern Africa, in the eastern Mediterranean region, and in a geographical area stretching from the Caucasus to the central Volga. The fact that these archaic instruments are still in use in these regions gives us an idea of the probable geographical origins and migration paths of the bagpipe.<sup>181</sup>

Režný's account does not look to the Celts or Europeans for origins of the bagpipes — an opinion often encountered among the general public. The view that bagpipes are an invention of the Celts has been repeatedly expressed by those influenced by Celtic mythology. These beliefs have even played a role in explaining the origin of bagpipes in Bohemia. As Celtic tribes once lived in Bohemia, there is a direct connection between the early history of Bohemia and the Celtic tribes. Some have reasoned that the existence of bagpipes in Bohemia is due to past Celtic influences in Bohemia. Their view is that Celts either brought or developed bagpipes in Bohemia and left them to the Slavs.<sup>182</sup> This position cannot be supported with any real evidence — it is only fantasy — and is therefore not a viable claim. To echo what Režný has outlined, the origin of bagpipes likely took place 'in the ancient cultures of western and central

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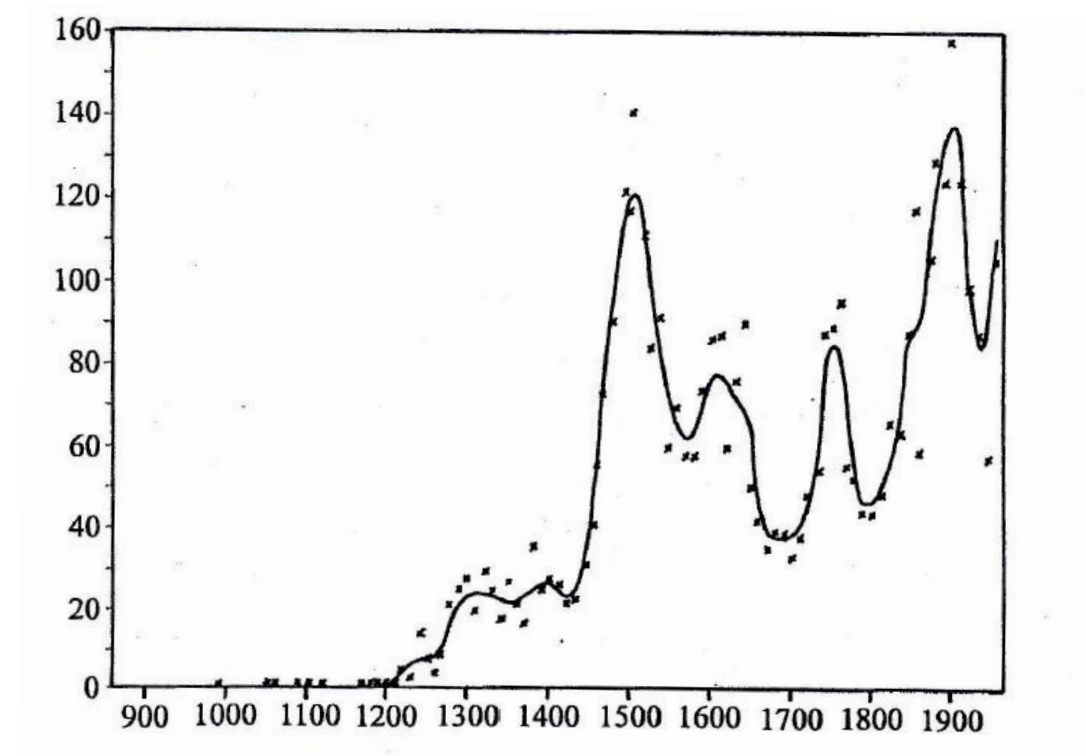
<sup>181</sup> Režný, *5000 let s dudami [5000 Years with Bagpipes]*, p. 216.

<sup>182</sup> Those who know something about Czech genealogy and the early history of Bohemia are especially susceptible to making attempts to attribute the origin of the *pukl* to the Celts that once lived in the geographic region known as Bohemia. The Latin name for the region 'Boiohaemum' is derived from the name for the Celtic people, the 'Boii' that lived there. It is customary to believe that the Celts may have been in Bohemia as early as the eighth century B.C and are thought to have been driven off by Germanic tribes. Brian Kenety, 'Unearthing Bohemia's Celtic Heritage ahead of Samhain, the "New Year" - Radio Prague', 2004 <<http://www.radio.cz/en/article/59682>> [accessed 8 June 2010].

This historical data causes people to attempt to link icons of modern Celtic culture, such as the Scottish Great Highland Bagpipe and other bagpipes of the British Isles, with activities observed in Bohemia today. At the Czech Center Museum Houston in Houston, Texas on 26 March 2006, I witnessed a brief presentation about the history of the bagpipes in the Czech lands in which the speaker gave a clear impression that the Celts left bagpipes in the forest. The Slavs, upon their arrival [apparently some hundreds of years later], discovered them, and started to play them. Evidently, according to this speaker, this is the manner in which bagpipes arrived in Bohemia and this is the reason why some Czechs play the *pukl* today. This story, and other similar accounts that I have met on other occasions, ignores the fact that relatively little is known about the history of the bagpipes before the start of the Common Era. If bagpipes were left by the Celts in the forests of Bohemia, they would have had to survive many centuries, exposed to conditions not conducive to the preservation of items made of wood and skin.

Asia'. There is no mention in any of Režný's texts to support the notion that the origin of bagpipes in Bohemia is owed to Celtic tribes.

Like Režný, another recognized enthusiast and scholar of bagpipes is Dr. Fritz Schneider of Krefeld, Germany. He has amassed a substantial collection of bagpipe iconography from which he has created a series of graphs based on his own analysis. One of the most helpful indicates the ebb and flow of the popularity of bagpipes. Based on 4,355 illustrations, selected from his collection of more than 10,000 illustrations (Figure 80) it indicates that the popularity of the bagpipes begins to increase in the early fourteenth century. This trend correlates with observations by Režný. Schneider, however, cautioned that 'the used illustrations don't respect their origins of different countries and peoples'.<sup>183</sup> Nevertheless, it is a fascinating study. In this graph, the vertical axis represents the number of illustrations, while the horizontal axis represents the date and each plotted 'x' represents a decade.



**Figure 83: Plot of illustrations from Fritz Schneider's collection of bagpipe iconography<sup>184</sup>**

<sup>183</sup> Fritz Schneider email to Michael Cwach 16 March 2012.

<sup>184</sup> Fritz Schneider, 'Dudy a tanec. Vyhodnocení ikonografické sbírky [Bagpipes and Dance. Evaluation of iconographic collections]', *Český lid*, 2001, 173–179 (p. 173).

A reliable manner in which to complement the historical record based on iconography and texts might be an examination of the etymologies of words used in written and spoken form for the many varieties of bagpipes. Determining etymologies for all types of bagpipes are beyond the scope of this thesis.<sup>185</sup> However, the history of bagpipes in Chodsko from the late-nineteenth century until the present day was clarified not by word origin, but by the study of word usage for three types of bagpipes played in the region in Chapter 2. The present chapter continues to consider the labels associated with precursors of the *pukl*.

### 3.2 *Bock*

The *pukl* belongs to the family of bagpipes known as *Bock* in Central Europe. The following entry for ‘*Bock*’ was developed for inclusion in a revised edition of the Grove’s Dictionary of Musical Instruments expected to be published in 2013:<sup>186</sup>

*Bock* (Ger.: ‘billy-goat’). A generic term for a bagpipe (by implication of goatskin, sometimes retaining the hair, limbs and head, more often having a carved wooden goat head) of the Western Slav type, mouth-blown or bellows-blown, often with a single horn-belled chanter and horn-belled drone each having a heteroglot single beating reed and cylindrical bore. The sharply-angled horn (sometimes wood) bells frequently end in an ornamented metal sleeve. The instrument is described as “*großer Bock*” by M. Praetorius (*Syntagma musicum*, 2/1619) and depicted there in one of its earliest forms. However, the musical properties of Praetorius’ description are a matter of discussion. A feature of the *Bock* family today is the usage of the plagal mode over a drone sounding two octaves below the tonic. Most *Bock* chanters have six fingerholes and one thumbhole, the latter having the highest position. When all these holes are closed the remaining unfingered hole of the chanter sounds an octave and a 5th above the drone. The most common scale starts with the dominant, leaps directly to the leading-tone and from there ascends diatonically to the 6th, resulting in a scale of c' e' f' g' a' b flat' c" d" on an F major instrument (the drone sounding F). Only the Silesian Beskid type in Eflat lacks a thumbhole, resulting in a scale of a dominant below the tonic and a diatonic scale from the tonic to the 6th. (b flat' e-flat' f' g' a flat' b" c").

On some *Bock* this range is extended. The *koziol czarny* and *koziol biały* of Poland as well as the *měchawa* and *kozoł* of Lusatia include a hole for the ‘missing’ lower sixth between the dominant and the leading-tone, thus completing the scale to c' d' e' f' etc. The Polish instruments are well-known for

<sup>185</sup> Such a project to look at the etymology of bagpipes is in the capable hands of Michael Vereno of Salzburg, Austria whose PhD topic, ‘Studies on etymology and onomasiology of wind instruments’, involves the etymology and onomasiology of the names of bagpipes. Some very promising outcomes regarding the history of bagpipes is expected to come of his work.

<sup>186</sup> Entry prepared by Michael Vereno and Michael Cwach. It is expected the entry will be further edited before its inclusion in the revised edition of the *New Grove Dictionary of Musical Instruments*.

additionally being able to be overblown to the upper seventh and the octave above the tonic. However, in Sorbian (Lusatian) music the d' is seldom used and the hole occasionally plugged with wax, so these instruments in fact function as the common type used in Bohemia and elsewhere.

The family includes, among others, the *dudy* and *pukl* in Bohemia, the *gajdy* of Moravia and Záhorie region in Slovakia, *gajdy* of the Silesian Beskid Mountains (usually mouth-blown in Slovak areas), *dudy* of the Żywiec Beskid Mountains in Poland and related bagpipes of the northern Orava region in Slovakia, *koziol* and *měchawa* of Lusatia, *dudy wielkopolskie*, *koziol biały* (*koziol weselny*) and *koziol czarny* (*koziol ślubny*) of Poland and the *Dudelsack* (occasionally named *Bockspfeife* or *böhmischer Bock*) in Germany and Austria. The Belarussian *duda* also features the horn-bells and single reeds, but doesn't have the typical Bock scale and therefore is not included.

The instrument's historical home is considered to have been the German-Polish borderland and labeled *polnischer Bock* by writers in the 17th and 18th century. It became popular at the German courts during the baroque time. In its early form, the *polnischer Bock* might have been identical to Praetorius' *großer Bock*. During the 17th and 18th centuries two significant changes were made: (1) Bellows were added to free the piper from having to blow constantly into his instrument as well as supply the instrument with dry air, thus making it more stable in tuning; (2) based on iconography a serpentine section, later a serpentine-bored chamber (Ger.: *Bordunverkürzer*; Czech: *krátič*) similar to the *Buch* on the basset horn, which 'shortens' the external length of the drone, while preserving the sounding length, was incorporated into the drone likely in southern Germany in the mid-18th century. This chamber is found on *Bock* played today in Bohemia, southern Germany and Austria. Some Polish and Lusatian variants of *Bock* feature the older solution to shortening the external length of the drone whereby bores of three short sections of drone pipe are connected with two metal u-shaped tubes and bundled with metal straps collectively forming a section of the drone much like the *Bordunverkürzer*.

Alongside the large bellows-blown *Bock*, a smaller, mouth-blown instrument with a straight drone hanging down in front of the player was used. In his autobiography, Karl Ditters von Dittersdorf describes the coexistence of a large, low-tuned bagpipe called *polnischer Bock* and a small high-tuned one simply called *Dudelsack*, sounding one octave above the other instrument in the surroundings of Vienna in the mid 18th century. This information is consistent with evidence both from preserved instruments and depictions of bagpipers from the 18th century onward. In his Sinfonia 'Peasant Wedding' (1756), Leopold Mozart uses 'peasant instruments' such as hurdy-gurdy and bagpipe. In a letter to the publisher he says that the piece contains music for a '*Dudsack*' or '*pollnischer Pock*' — it is unclear whether he is using synonyms for one and the same instrument, or if he indeed distinguishes between *Dudelsack* and *polnischer Bock*, like Dittersdorf.



All of these bagpipes were played indoors or out, primarily by men, sometimes in combination with fiddles, and were associated with lower social strata, but some were occasionally played in more sophisticated circumstances.

Nowadays the *Bock* is most often encountered at local or international folklore festivals. One such example is the international bagpipe festival held biennially in Strakonice, Czech Republic, where most of the local *Bock* players are young women. The *pukl*, commonly called *dudy*, is the main type of *Bock* played nowadays in the Czech Republic. During the last thirty years, the instrument has also been reintroduced to German and Austrian audiences.

### 3.3 *Grosser Bock*

Among the earliest depictions of the *grosser Bock* being played is by the Flemish painter, Roelant Savery (1576–1639), in the work ‘Bauernfest’ [Farmer’s Feast].<sup>187</sup>



**Figure 84: Detail of ‘Bauernmusikanten’ by Roelant Savery<sup>188</sup>**

<sup>187</sup> Josef Režný, *Po stopách dudáků na chebsku [Footsteps of Bagpipers in Chebsko]* (Cheb: Chebské Muzeum, 1992), p. 60.

<sup>188</sup> Photo courtesy of Galerie Müllenmeister, Solingen, Germany. ‘Abb. 30: Roelant Savery, Bauernfest 1605. Detail: ‘Bauernmusikanten’. Balling and others, p. 37.



The work, dated 1605, corresponds with Savery's time spent in Prague, 1603 to 1613,<sup>189</sup> at the court of Emperor Rudolf II (1552–1612). 'There he [Savery] executed landscapes, flower pieces, and animal and peasant subjects for the Emperor and his court'.<sup>190</sup> Savery has reflected many details in 'Bauernfest' such a dress, dance, a wide spectrum of human behaviour and expressions, as well as, animals, plants and architecture. Savery has made a significant contribution to cultural organology in Bohemia. Dancing, dogs and beverages, and beer, are themes included in the work.

The two mouth-blown bagpipes that Savery depicts appear to be similar to each other; the chanter and drones length are essentially the same. Savery painted what appear to be tone holes on the drone pipes of each of these bagpipes. These are likely fanciful features added to what otherwise appear to be credible depictions of a *grosser Bock*. Savery might not have painted the *grosser Bocks* with complete accuracy, since he had many details to include in this work. Apparently he noticed the holes of the chanter pipes but mistakenly included them on the drones.

Two important volumes for organologists who study musical instruments are *Syntagma musicum* (1618) and *Theatrum instrumentorum* (1620) by Michael Praetorius. In these works Praetorius provides a descriptive text and drawing of the *grosser Bock*. Both works of Praetorius confirm that the *grosser Bock* with which Praetorius was familiar, was similar to the two *grosser Bocks* in Savery's painting.

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<sup>189</sup> Režný, *5000 let s dudami [5000 Years with Bagpipes]*, p. 68.

<sup>190</sup> Joaneath Spicer, 'The Star of David and Jewish Culture in Prague Around 1600, Reflected in Drawings of Roelandt Savery and Paulus Van Vianen', *The Journal of the Walters Art Gallery*, 54 (1996), 203–224 (p. 203).

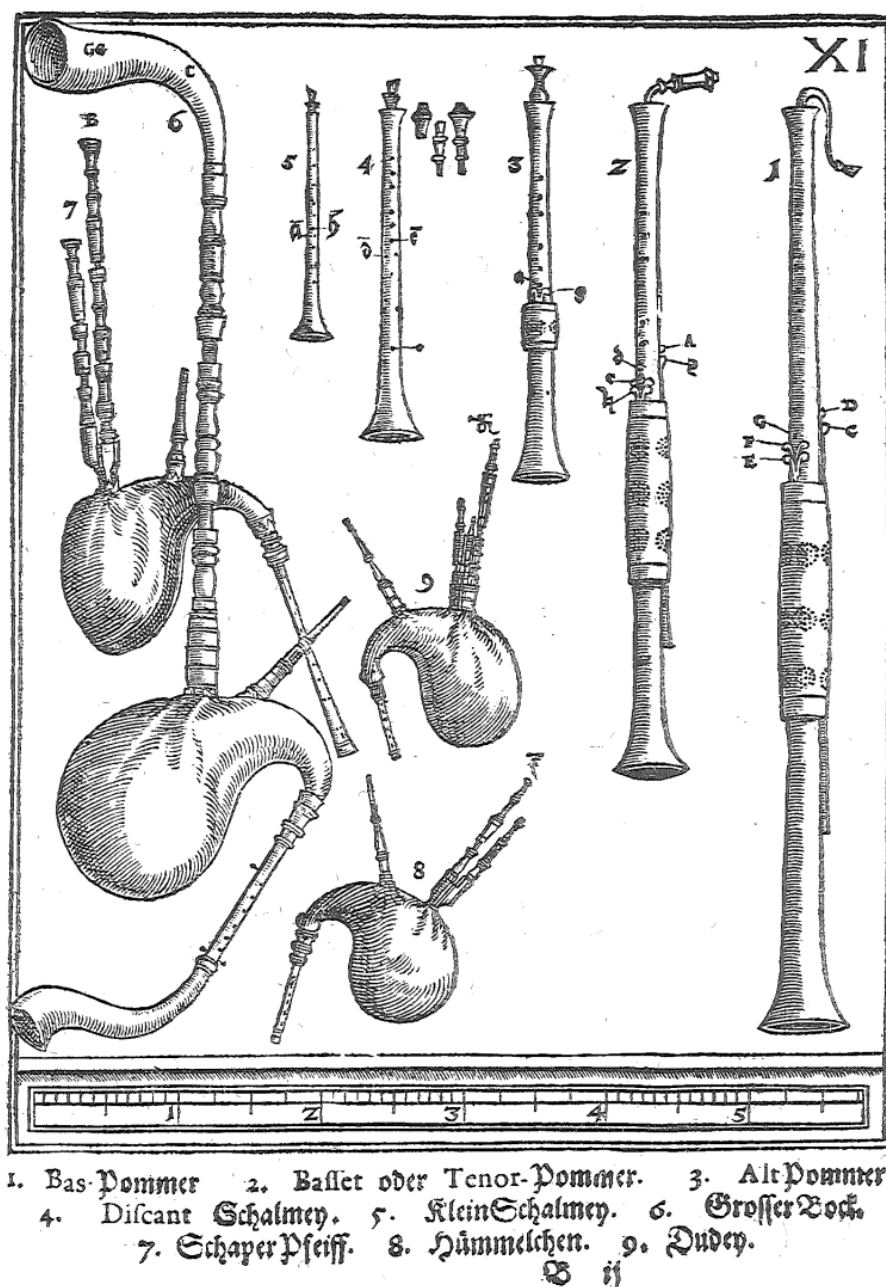


Figure 85: Plate XI from Praetorius' *DE ORGANOGRAPHIA* (1620)<sup>191</sup>

Praetorius describes the *grosser Bock* as, 'the Bock, which has just one long chaunter tube, on the deep C. Some are a fourth deeper, on GG, and are rightly called large bocks.'<sup>192</sup>

Hence, Praetorius has provided organologists with the earliest, apparently reliable (with a

<sup>191</sup> Michael Praetorius, *Theatrum Instrumentorum Wolfenbüttel 1620 Faksimile-Nachdruck Herausgegeben Von Wilibald Gurlitt* (Basel: Bärenreiter, 1658), p. XI.

<sup>192</sup> Michael Praetorius, *The Syntagma Musicum of Michael Praetorius Volume Two DE ORGANOGRAPHIA First and Second Parts Plus All Forty-two Original Woodcut Illustrations from Theatrum Instrumentorum in an English Translation by Harold Blumenfeld* (New York: Da Capo Press, 1980), p. 42.

standard measurement provided based on the Braunschweig ell), description of a *grosser Bock*.<sup>193</sup>

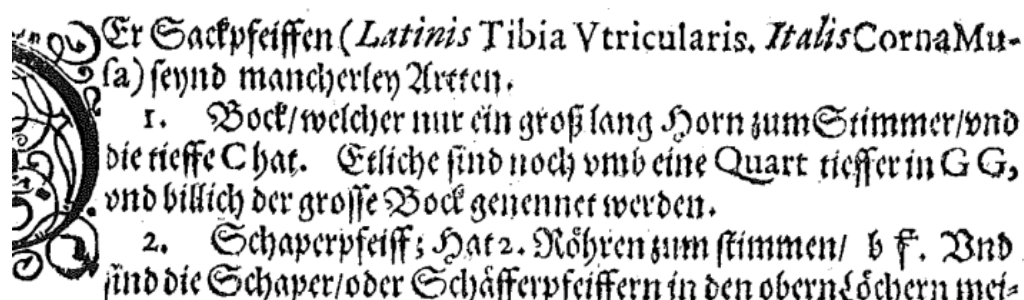


Figure 86: Description of the *Bock* by Praetorius in its original German<sup>194</sup>

### 3.4 *Polnischer Bock*

The *grosser Bocks* as depicted in ‘Bauernfest’ by Savery and *Syntagma Musicum* by Praetorius are the base instruments which have been transformed through time and innovation into the Chodish *pukl*. The most observable difference between the *grosser Bock* and the *pukl* include replacement of a blowpipe with bellows and a straight drone pipe with an angled one.

The replacement of the blowpipe with bellows is a significant change to the *grosser Bock*. The earliest representation of a *Bock* with bellows, similar to the *pukl* — the *polnischer Bock* — is found in Johann Christoph Weigel’s *Musicalisches Theatrum* c. 1720 (Figure 87). *Musicalisches Theatrum* is a seminal, organological work published in Nürnberg, Bavaria that includes plates of musical instruments placed in context. For modern day musicians, facial expressions and body language of the musicians illustrated might seem familiar and fitting when taking into account the musical instrument depicted. To illustrate this, below are two versions of the same graphic are shown; one is coloured, while one appears in its most commonly published non-coloured format. Each accentuates different details. The black and white version is particularly helpful in providing detail in regard to depicting the arm strap on

<sup>193</sup> Samantha Owens writes that the *grosser Bock* in Praetorius’ woodcut has ‘depicted the bald stomach of a goat ...’. Samantha Owens, “Gedancken Für Ein Gantzes Leben” Polnischer Bock Music at the Württemberg Court C1730’, *The Consort*, 54 (1998), 43–56 (p. 44). In fact it is unknown what material the bag of the *grosser Bock* was made, but it is unlikely that it was made of the stomach of a goat, but rather the prepared hide of some animal such as a goat, dog, cattle or deer.

<sup>194</sup> Michael Praetorius, *Syntagma Musicum Band II De Organographia Wolfenbüttel 1619 Faksimile-Nachdruck Herausgegeben Von Wilibald Gurlitt* (Basel: Bärenreiter, 1958), p. 42.

the left arm, which is needed to control the bellows (see also Figure 32). This detail is less noticeable in the colour version. The colour version, however, draws attention to other details including the dress of the five people in the background.



Figure 87: Two versions of Weigel's 'POLNISCHER BOCK'<sup>195</sup><sup>196</sup>

Eric Halfpenny, a pioneer organologist and editor of the *Galpin Society Journal* from 1963 to 1970, was only partially correct when he wrote in a review of the Weigel illustrations that, '[the] *polnischer Bock* [...] is an extremely accurate representation of the Bohemian bagpipe called the *dudy*'.<sup>197</sup> Indeed the illustration is likely to be an accurate representation of the *polnischer Bock* but it appears to have taken on a 'Bohemian' identity in the mind of Halfpenny. It would have been more appropriate for Halfpenny to have characterized the

<sup>195</sup> Image on Left—Weigel and Berner, plate 31.

<sup>196</sup> Image on Right—Ernst Eugen Schmidt and others, *Sackpfeifen in Schwaben: die Wiederentdeckung eines vergessenen Volksmusikinstrumentes* [Bagpipes in Swabia: the rediscovery of a forgotten folk music instrument] (Stuttgart: Verlag des Schwäbischen Albvereins e. V., 1997), p. 34.

<sup>197</sup> Eric Halfpenny, 'Review: [Musicalisches Theatrum. By Johann Christoph Weigel]', *Music & Letters*, 43 (1962), 74–76 (p. 75).

illustration as a possible accurate representation of the *polnischer Bock*, and nothing more. Equating the *polnischer Bock* with the Bohemian *dudy* is a misrepresentation. While similar, and highly probable, that the *polnischer bock* as illustrated by Weigel is the precursor of the *pukl*, commonly called the *dudy*, it is neither a Bohemian *dudy* nor a *pukl*, but a *polnischer Bock*.<sup>198</sup>

Alicia Simon was among the first to bring the attention of western organologists to this class of Polish bagpipes. She identified three terms that associated the instrument with Poland:

‘The bagpipe known in Poland as the ‘dudy’ won recognition in Germany under various names such as ‘Polnische Sackpfeiffe’, ‘Grosse polnische Sackpfeiffe’ and later ‘Polnischer Bock’ i.e., the ‘Polish Goat’. [...]

The ‘Polish bagpipe’ made in Poland was in vogue at times, and foreign composers often imitated its harmonies in compositions named ‘Mourki’, in ‘Polish dances’ and pieces of music sometimes named ‘Polish Bagpipes’, as, for instance, in the composition *Polnische Sackpfeifen*, by J.H. Schmelzer (1630–1680).<sup>199</sup>

To further pinpoint the characteristics of the *polnischer Bock* an alternative label, namely ‘Baroque’ *polnischer Bock*, is proposed. This reflects the instrument’s ostentatious appearance and seems a reasonable term considering that it was played during the Baroque and its features satisfy the characteristic of the Baroque — grotesqueness, extravagance, and flamboyance. When the *polnischer Bock*, as depicted by Weigel, is juxtaposed against the rendition of the *grosser Bock* by Praetorius, it is clear that the term ‘Baroque’ *polnischer Bock* is a reasonable substitution for ‘*polnischer Bock*’. The *grosser Bock* can be characterised as being simple, clean, and elegant, in short, a practical bagpipe. Conversely, the *polnischer Bock* or ‘Baroque’ *polnischer Bock* is a bagpipe which consisted of an entire skin of a goat including its four legs, head and tail utilized as the reservoir bag. These ornamental features can be

<sup>198</sup> Eric Halfpenny, having written a review of Anthony Baines’ book, *Bagpipes*, a year earlier [Halfpenny, 65–66.], may have only been aware of the term ‘*dudy*’ and not *pukl* in regard to the type of Bock played in Bohemia, since that is the term Baines used. Baines also may be responsible for giving Halfpenny the notion that the *polnischer Bock* and the Bohemian ‘*dudy*’ are the same instrument as Baines wrote, ‘Slav origin is indicated both by German reference to it as the ‘Polish’ *Bock*.’ Baines, *Bagpipes*, p. 79.

<sup>199</sup> Simon, VII, 220–226 (p. 221).

considered grotesque, extravagant and flamboyant. The bag with all the goat's external parts preserved is the primary 'Baroque' feature. The other parts that distinguish the 'Baroque' *polnischer Bock* from the *grosser Bock* includes the 'large cross' and bellows. These, however, can be considered technical improvements and not necessarily 'Baroque' features.

### 3.5 The development of the 'Baroque' *polnischer Bock*

What caused the developments that changed the *grosser Bock* into the elaborate 'Baroque' *polnischer Bock*? A partial explanation might be found with those people of the Baroque era who had the financial resources and a taste for the extravagant, in short — the nobility. It is probable that this class had a role in changing a relatively simple bagpipe, into one of the most outwardly elaborate bagpipes.

An indicator that supports this hypothesis is the social context in which Weigel has placed all the musical instruments in *Musicalisches Theatrum*. There are two bagpipers included in *Musicalisches Theatrum*; a *Bockpfeiffer* with a *polnischer Bock* (Figure 87) and a *Sack-pfeiffer* with shepherd's pipe. The *Bockpfeiffer* (plate 31) is well-dressed well in comparison to the *Sack-pfeiffer* (plate 30). The *Sack-pfeiffer* plays in a village setting with little indication of any sort of organized activities. It is easy to surmise, however, that the *polnischer Bock* is being played for the upper class. In the open area in the background of this illustration there are two finely dressed couples dancing as well as an onlooker. Perhaps this is a planned social event. It appears, nonetheless, to take place near a hunting lodge as implied by the antlers attached to the facade of the structure near the dancers.<sup>200</sup>

Under the illustration by Weigel of the '*Bockpfeiffer*', the piper praises his own abilities in a German poem confirming the confident nature of the player. The most valuable insight that this poem offers is the genre of music and type of hunt that is implied. Here, the minuet is

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<sup>200</sup> Steven David Zohn, *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works* (New York: Oxford University Press, 2008), p. 473. Steven David Zohn also noticed the manner of dress of the dancers in the background, 'The Bock player, [...], provides music for five well-dressed people who are either members of the landed gentry or urbanities visiting Arcadia for a little rustic amusement.' Zohn, however, failed to notice the important architectural element of the building, the antlers, indicating that the scene may depict a part of the social activities of a hunt and is likely reflected in the accompanying text below the illustration.



danced and bears are in the environs — perhaps these bears were the object of the day's hunt as well:

I am a handsome man and can pipe so well  
on the charming *Bock*, that some people become dizzy;  
also, like the bears themselves can dance a minuet,  
but because out of much effort the neck is wholly distracted,  
do present me, you dancing folks, who leap about despite the bears,  
with something, right into my *Bock*! so I will sing merrily.<sup>201</sup>

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<sup>201</sup> Ich bin ein schöner Mensch und kan so trefflich pfeiffen  
auf den anmuthigen Bock, daß manchen übel wird;  
auch! wie die Bären selbst ein Menuet begreifen,  
doch weil von vieler Müh der Hals gantz abgekirrt  
so schenckt ihr Tantzende, die trotz den Bären springen  
mir bald was in den Bock! so will ich lustig singen.

Transcription, translation and interpretation assistance provided by Samantha Owens, Brisbane, Australia and Michael Vereno, Salzburg, Austria.

Not all were apparently impressed with the *polnischer Bock* as this piper was with himself. At one time the term '*polnischer Bock*' was used in early nineteenth-century German for bagpipe as well as for a torture device— the rack. Bailey and Johann Fahrenkrueger, '*Polnischer Bock*', *Bailey-Fahrenkrüger's Wörterbuch der englischen Sprache*, 1822, German English (p. 135) <[http://books.google.co.nz/books?id=c3f-DDoCPooC&pg=PA135&dq=polnischer+bock&hl=en&ei=DUoTTLz\\_JtyJcPKa1fgL&sa=X&oi=book\\_result&ct=result&resnum=1&ved=0CCYQ6AEwADgo#v=onepage&q&f=false](http://books.google.co.nz/books?id=c3f-DDoCPooC&pg=PA135&dq=polnischer+bock&hl=en&ei=DUoTTLz_JtyJcPKa1fgL&sa=X&oi=book_result&ct=result&resnum=1&ved=0CCYQ6AEwADgo#v=onepage&q&f=false)> [accessed 12 June 2010]. There was one more type of punishment called the *polnischer Bock*. 'Polish Bock, a punishment, where the hands of the [sitting] delinquent are tied together, pulled over the [bent] knees and a stick is inserted below the hollows of the knees and above the arms, so that the hands won't come back [over the knees].' Translation by Michael Vereno. '*polnischer Bock, eine Strafe, wobei die Hände des Delinquenten zusammengebunden und über die Knie hinuntergezogen und unter der Kniekehle und über den Armen ein Stock durchgesteckt wird, dass die Hände nicht zurückkehren werden können*'. '*Polnischer Bock*', *Pierer's Universal-Lexikon der Vergangenheit und Gegenwart* (Altenburg, 1861), p. 286 <[http://books.google.co.nz/books?id=eixCAAAAcAAJ&pg=PA286&dq=polnischer+bock&hl=en&ei=dkcTTJL\\_FKYbRcZOF1KkM&sa=X&oi=book\\_result&ct=result&resnum=7&ved=0CEkQ6AEwBg#v=onepage&q=polnischer%20bock&f=false](http://books.google.co.nz/books?id=eixCAAAAcAAJ&pg=PA286&dq=polnischer+bock&hl=en&ei=dkcTTJL_FKYbRcZOF1KkM&sa=X&oi=book_result&ct=result&resnum=7&ved=0CEkQ6AEwBg#v=onepage&q=polnischer%20bock&f=false)>. Other evidence supports the Bock-Pfeiffer was not highly regarded, at least intellectually by some musicians as Steven David Zohn observed. '[...] Johann Beer, Konzertmeister at Weissenfelds and an accomplished novelist, repeatedly placed lower-class musicians against the sharp edge of his satirical wit. His 1701 pamphlet *Bellum musicum oder musicalischer Krieg* includes a map of the battlefield ("New and Completely Accurate Description of the Musical Realm") for an allegorical "musical war" (Figure 9.4) [In Zohn's book]. In the "Land of the Haters" (*Terra Orsorum*), located in the map's northwest quadrant, are the neighbouring towns of "Bagpiperville" and "Bockpiperville" (*Sackpfeiffingen* and *Bockpfeiffingen*), both situated between the rivers "Contempt" (*Despectus fluss*) and "Stupidity" (*Dumm fluss*), and not far from "Beer-fiddlerville" (*Bierfiedlingen*) and "Place of Ignorance" (*Locus ingnorantium*). The musically and socially marginalized are geographically marginalized as well.' Zohn, pp. 480–481.





**Figure 88: Bear hunting figure<sup>202</sup>**

The *Bock-Pfeiffer*, among the lowest paid musicians at the Saxon-Polish court, apparently had a variety of roles to fill beyond entertaining at hunts. '[...] the *Bock-* or *Hofpfeifer* numbered between 12 to 16 while the *Jagdpfeifer* had a complement of about ten. These groups provided music at dinners, balls and assorted other courtly entertainments, including hunting events.'<sup>203</sup>

Hunting events were important activities for the nobility in Europe well before the Baroque era into modernity.<sup>204</sup> Remnants of a *polnischer Bock* — two chanters, each having their bells, and a section of a drone pipe probably were at the eighteenth century Saxon-Polish court by *Jagdpfeiffer*, are part of the collection of the Museum für Hamburgische Geschichte in Hamburg. These artefacts appear to be of unusually high quality and display an advanced state of craftsmanship in comparison to customary folk bagpipes. Each of the *roztrub* has a metal section that exhibits the electoral emblem of Saxony and hunting scene that includes a bear.

<sup>202</sup> '468 *Bear-hunting Group*. Nymphenburg, model by Dominkus Auliczek, about 1765. H. 16.5 cm. Private collection'. Meister and Reber, p. 243.

<sup>203</sup> Ortrun Landmann, 'The Dresden Hofkapelle During the Lifetime of Johann Sebastian Bach', *Early Music*, 17 (1989), 17–30 (p. 24).

<sup>204</sup> A most interesting work is the result of the travels of Fynes Moryson in Europe at the end of the sixteenth century. There is a considerable amount of material devoted to the interest of the Germany nobility in hunting activities. The following is a description of a bear hunt. 'Yea the Princes and their Courtyers, mounted vpon good horses, and armed with a shorte sworde, and a sharpe forked speare, doe many tymes hunt Beares, wounding them often and lightly with their speares, and then flying, while others persue till at last they fall downe wounded and wearied, and then the Courtyers keeping them downe with their speares, the Prince hath the honour to pull out the Beares hart with his speare, forked for that purpose.' Charles Hughes, 'Shakespeare's Europe; Unpublished Chapters of Fynes Moryson's Itinerary', p. 356 <<http://www.archive.org/stream/shakespeareseurooomoryuoft#page/356/mode/2up/search/beares>> [accessed 17 June 2010].

Besides the hunt, the nobility as well as others might have seen versions of the ‘Baroque’ *polnischer Bock* whether played or as a prop, in productions of *Commedia dell'arte*. In section 1.1.4.2 an example of an eighteenth-century Meissen porcelain figurine dressed as Harlequin – a stock character in *Commedia dell'arte* is included (Figure 50). The following illustration is an engraving, in the Library of Congress, USA print collection, of a *polnischer Bock* played by a moustached Harlequin by an unknown eighteenth-century Dutch artist (Figure 89)<sup>205</sup>



**Figure 89: Harlequin with *polnischer Bock***

The illustration, however, presents a problem. There is no apparent means to inflate the reservoir bag as neither blowpipe nor bellows are evident. The artist has either omitted this important detail or the instrument was a prop. If it was a prop, it might indicate that

<sup>205</sup> This is one in series of prints Library of Congress, USA. Winifred Smith, *The Commedia Dell'arte*. (New York: Benjamin Blom, 1964), p. 313.

*polnischer Bock* was familiar enough to those in the audience that it was not necessary to play the instrument to be effective in the production. Conceivably, other instruments or the voice might have been used to imitate the *polnischer Bock*. In regard to technical aspects, it is apparent that the skin of an entire goat was retained, however, in this depiction a *krátič* does not seem to be present.

Two of the monarchs found to have the closest associations to the Baroque *polnischer Bock* are Augustus II the Strong, who died in 1733, and his son Augustus III (1696–1763). Each reigned as the King of Poland and Elector of Saxony. The well-known Meissen porcelain factory was especially developed under the younger King — ‘Under Augustus III the most important commissions, and hence the most important impulses, came from Count Brühl, the King’s minister and favourite, who from 1733 was in supreme charge of the manufactory.’ Augustus II, however, was an important patron as well:<sup>206</sup>

Its principal customer [of the Meissen manufactory] was the court of the elector of Saxony and king of Poland in Dresden [Augustus II the Strong (1670–1733)]. [...] Since he made sure initially that production was in line with his personal taste this relationship had an effect on the artistic appearance of the porcelain.<sup>207</sup>

Early eighteenth-century porcelain figurines made at the Meissen factory have proved helpful in telling the story of the development of the Baroque *polnischer Bock* (Figure 50). As these figurines mirrored the tastes of the nobility, they serve as an indicator that *Bock-Pfeiffer* must have been given some degree of favour. Indeed, both of the monarchs mentioned above kept a group of sixteen *Bock-Pfeiffer* or *Bock*-players, as documented in multiple editions (including the year 1735) of annual *Hof- und Staats = Kalender* for Saxony.

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<sup>206</sup> Meister and Reber, p. 40.

<sup>207</sup> Meister and Reber, p. 39.

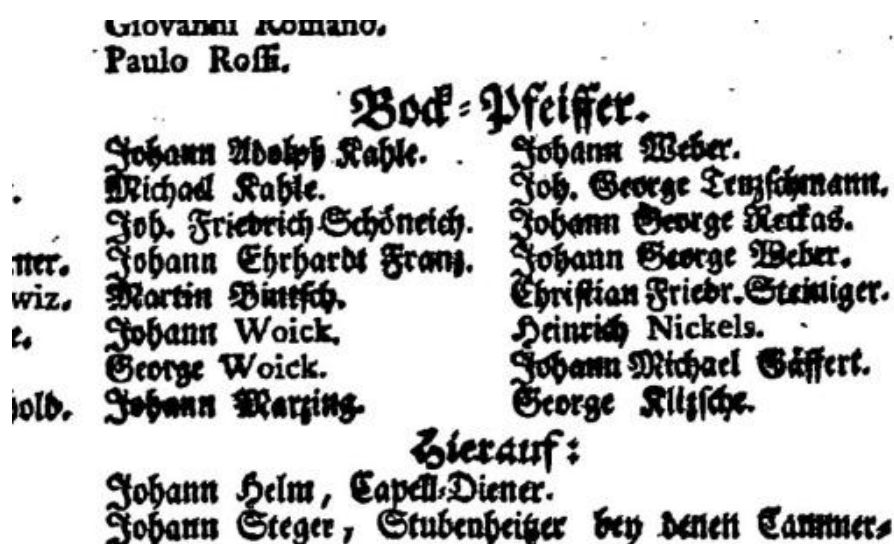


Figure 90: List of sixteen *Bock-Pfeiffer* from *Hof- und Staats = Kalender* of 1735<sup>208</sup>

The fact that these two monarchs kept this group for decades indicates that they had a sufficient interest in the instrument, or minimally, enjoyed the spectacle of having such a group, that they were willing to pay the salaries of the players. The wealthy and powerful nobility utilized groups of *polnischer Bock* players to help create an atmosphere of extravagance and rustic spectacle. Refined musical renditions were not needed outdoors. This more intellectual activity was available at their residences as they had chamber music groups whose personnel included some of the finest musicians in Europe.<sup>209</sup>

Plainly, the 'Baroque' *polnischer Bock* was used as part of entertainment for influential nobility. It is not surprising that the 'Baroque' *polnischer Bock* was widespread throughout parts of Germany and Austria in the eighteenth century though there is little evidence that it was played extensively in Bohemia (see section 3.8).

### 3.6 *Polnischer Bock* and other bagpipes in narrative

The interest shown by the nobility in the *polnischer Bock* is further supported by an amusing episode of the notable eighteenth-century Austrian composer, Karl Ditters von Dittersdorf (1739–1799). He was employed by Prince Joseph Friedrich von Sachsen-

<sup>208</sup> 'Königl. Koln. Khurfürstl. und ... - Google Books' <<http://books.google.co.nz/books?id=-RUPAAAAQAAJ&pg=PT89&dq=1735+bock+pfeiffer&cd=1#v=onepage&q&f=false>> [accessed 10 June 2010].

<sup>209</sup> An example of the might of Saxony and extravagance of Augustus the Strong was the *Zeithainer Lustlager*, a large military review held from 31 May to 28 June, in 1730 near Riesa and Großenhain in Saxony. There were two twelve-member '*Bock-Pfeiffer*' ensembles in attendance; one belonged to the artillery and the other to the grenadiers. Zedler, von Ludewig and Ludovici, column 86.

Hildburghausen (1702–1787) from 1751 and 1761. Sometime during this decade Dittersdorf was chosen to prepare some entertainment at the massive *Schloßhof* for an Imperial visit<sup>210</sup>. Dittersdorf outlined the series of events that led to a humorous conclusion in his autobiography. A portion of the published English translation is included below, not only to introduce this event, but to demonstrate that Dittersdorf recalled, after many years since the event's occurrence, that he still distinguished between two types of bagpipes, the *Dudelsack*, perhaps an equivalent to the *dudy* played in Bohemia, and the *polnischer Bock*:

One day, when we were rehearsing, the Prince said, 'We must be thinking about an orchestra; it ought to be as funny as the ballet. May I ask every member of the band to favour me with his opinion?'

Even Gluck and Bonno were consulted. One proposed this, another that. When it came to my turn, and I had to give my vote, I said that I had ridden last year to the village called Hof and der March, and on arriving there, had fallen in with a wedding, and heard two bagpipers, who were accompanying the dancers. The larger bagpipe, usually called the *polnischer Bock*, was an octave lower than the small one, and one melody was played on both instruments. How would it be, if we were to scour all the neighbouring villages for bagpipes, great and small, and press them into the service? We should be sure to find four out of the lot which would tune together; and these would be enough to fill the whole courtyard.

'Yours is the best plan of all,' said the Prince. 'But I am afraid the fellows will not be up to playing the same melody.'

'No fear of that,' I replied, 'for the melody twice repeated is not more than two-and-thirty bars long.'

'Good!' said the Prince. 'Please see to the matter for us.'

When the ballet rehearsal was over, I ordered the steward to send off an express there and then to every village, and get together every bagpipe [*Dudelsack* in the original German] and *polnischer Bock* that could be found on the estate. There was to be a grand meeting at the village hostelry that evening, at five o'clock. The order was so well attended to, that, by the time appointed, I had got together over a dozen bagpipe *virtuosi*, and was so successful as to find two small and two large instruments perfectly in tune together. These I kept, and dismissed the others. Then I got my own violin, and dinned the melody again and again into the ears of the four pipers, until they had it perfectly by heart. That settled, I ordered them to stay where they were for the night, until I came to fetch them betimes next morning.

At 5 a.m. next day (for the ballet rehearsal began at 5.30) I ran to the inn, found my four windbags, and made them rehearse the melody again, until it went to my satisfaction. Then I bade

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<sup>210</sup> *Schloßhof* is a chateau in Lower Austria located in the plains called Marchfeld near the Slovakian border.

them follow me, and after ranging them behind one of those wings of the castle which formed the courtyard,<sup>211</sup> I told them to keep quiet until they were called.

At last the Prince came to the rehearsal, and addressed me thus:

‘Don’t forget my orders about the bagpipes!’

‘That is all done, Your Highness,’ I answered.

‘Where are they?’ said he.

‘I’ll bring them at once.’ And I ran off hastily round the corner.

‘Now come along!’ I shouted to the pipers, ‘and blow like blazes behind me!’

So said, so done. They puffed and blew with such a savage energy, that the Prince heard the melody ever so far off. As we came round the corner, I let myself go triumphantly, and jumped about in front of the procession like a billy-goat. Seeing my antics, the idiots thought they must do the same, and each one hopped along behind me like mad. This amused me so much, that I redoubled my tricks to imitate them, and the funnier I was, the funnier they became, trying to imitate me. Their zeal knew no bounds. In short, the five mad musical goats made the Prince laugh till he cried, whilst the ballet-dancers shouted in chorus, and everyone bleated all round.

‘Bravo, Mr. Merryman!’ said the Prince, in great delight. ‘You have done your part well;’ and he felt his purse, and presented me with six bright ducats.

Then we went on with the ballet, and after five or six rehearsals, the bagpipes and the peasant dancers got on capitally together.<sup>212</sup>

Another bagpiping spectacle took place, this time in Bohemia under the cover of darkness, in Prague on 25 July 1769. There is no specific indication if *dudy* or *polnischer Bock* or both were played, however, Jan Jeník of Bratřice (1756–1845) documented that Count Harrach, Captain of the regiment of Franz de Paula Ulrich Kinský, organized the performance of thirty-five bagpipers on the eve of the marriage of Anna Kinský. Ten soldiers were sent out to the villages around Prague to secure as many bagpipers as possible. The soldiers managed to find thirty-five bagpipers and when they arrived in Prague they were organised at the pub ‘U Fabiánu’ on Wenceslaus Square. A corporal brought them to the end of Zelezná Street, that is, near the entrance to the Estates Theatre, where each of the bagpipers secured a street lamp,

<sup>211</sup> It is impossible to tell which wing to the château the players of the *Dudelsacks* and *polnischer Bocks* would have come, but the middle point of the entrance to the court yard form by the wings is located at approximately these coordinates: 48°12'49.8"N 16°56'10.6"E.

<sup>212</sup> Karl von Dittersdorf, *The Autobiography of Karl Von Dittersdorf* (New York: Da Capo Press, 1970), pp. 57–60.

each having at least two lit candles, on their head. They then proceeded to the front of Anna Kinský's palace where they blared and the sound reverberated throughout the streets.<sup>213 214</sup>

Another engaging anecdote, which further suggests the historic popularity of the *Bockpfeiffer*, took place just across the border from Chodsko in the Oberpfalz region of Bavaria. Here the impression is given that the action is initiated by a peasant bagpiper and not by an agent of the nobility. The inspiration for this narrative, 'An old *Bock* player', likely occurred long before the introduction of the 'classical' *polnischer Bock* (*pukl*) to Chodsko. A telling explanatory note to the reader was included — ‘\*) Der “*Bock*” war ein musikalisches Instrument’. This comment indicates it was necessary to inform the readers, during the time of publication (1867), that the *Bock* was a musical instrument rather than something else that might be possibly construed from the term, i.e. billy-goat. The inclusion of this notice to the reader indicates that in the 1860s the *polnischer Bock* was not a common instrument in the Oberpfalz region as the author felt the term ‘*Bock*’ needed clarification. If the *polnischer Bock* was as widely known in Oberpfalz as is believed, then the decline of the popularity of the *polnischer Bock* might have happened some decades before the publication of this tale:

Stockenfels castle (Oberpfalz) is, of course, the place, where the Bavarian beer brewers indefinitely await their final judgement day by a heavenly sanity commission. Thus, Stockenfels is sort of an unpleasant limbo to them. It will likely interest our readers to know what it is like there and how the mentioned men spend their time. With thanks we have received a very valuable manuscript from the legacy of an old musician through his equally talented grandson, which allows a glimpse inside the owl-inhabited walls of this derelict knight's seat. We print it by word, as follows:

A Night Spent at the Ruin of Stockenfels Castle (told by J. B. Sch)

Near the *Hofmark* F., a lonely village called K. is to be found; there, many years ago, a man lived who was called the “old *Bock* piper” due to his profession and his age. This man, wearing an old German costume with clasp shoes, blue stockings, lederhosen, a red vest with white ball-shaped

<sup>213</sup> Čeněk Zíbrt, ‘Staročestí dudáci ve vojeské hudbě a dnešní dudáci u vojska skotského [Old Bohemian bagpipers in military music and present day bagpipers in the Scottish military]’, *Český lid*, 19 (1910), 373–379 (pp. 373–374).

<sup>214</sup> This narrative may have been the inspiration for a scene in the movie, *Amadeus*, directed by Czech-American, Miloš Forman. In the film there is an interior scene in which glimpses of Chodish *pukl* players can be seen on the stage of the Estates Theatre, while the soundtrack of group of ‘western Bohemian’ *pukl* players is played. The voice of Václav Švík of Plzeň can be heard.



metal buttons, a brown frock and a black three-pointed hat, played the *bock* so immensely beautifully that he was known throughout the land for his talent.

He also travelled and even played in the capital, where he earned such acclaim that soon after his first appearance his portrait would be hung in the windows of the art galleries and that the old piper was pictured on various items, cups, tobacco pipes, tobacco boxes and the like. By means of his art he entertained his home region. Once, our musician played a gay round dance at a wedding in the neighbouring village B., which lasted well into the night; on this occasion, he indulged in the beer quite vigorously and got himself a little inebriated. When all was over, he hit the road home. But the darkness of the night and the one in his head made it that he missed the right way and strayed around criss-cross amidst the bushes and shrubs. All of a sudden, he saw an imposing building in front of him, all of its windows lit by candles. He went through a large open gate guarded by two paunchy men; they calmly let him pass and enter the castle, where he immediately proceeded to a door the guards showed him wordlessly and opened it. What a surprise befell the poor piper, when he suddenly found himself in a grand hall with thousands of glimmering lamps and lights. By many tables and avidly served by buck-legged servants, hundreds of large, potbellied, red-nosed men, amongst whom he also recognized the face of some long deceased acquaintances, were sitting, slurping molten gold and silver from red-glowing iron cups and chalices, gazing at the intruder and after seeing his *Bock*, telling him through gestures that he should now play.

Not knowing where and in which company he was, the piper started to squeeze the *Bock* with energy, and the sounds hummed with power throughout the hall and lo! All of the guests left their seats, got merry and started to jump, dance and brawl, so that it was a true spectacle. But whoa! What's happening? Right in the middle of the rejoicing, the large clock on the wall, whose counterweights resembled half buckets, struck midnight. There was a shrill whistle going through flesh and bone, the lights and lamps went out, the guests had vanished, and all was terribly silent. The poor piper fell to the floor out of sheer fear and loathing and passed out into a blackout, from which, like all had been a dream, he only awoke on the next day, when the sun was already shining at noon, where, much to his loathing again, he beheld Stockenfels castle, and pale of fear and wishing never to spend such a night ever again, he hurried away.<sup>215</sup>

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<sup>215</sup> My sincere thanks to Michael Vereno of Salzburg, Austria for the translation of this text as well as pointing out in an email dated 25 April 2011, that the description of the 'der alte Bockpfeifer' in the story almost matches the illustrations of the bagpiper by Johann Kransperger (Regensburg 1830) and Johann Philipp Heinel Nüremburg (1835).

*'Bekanntlich ist Burg Stockenfels (Oberpfalz) jener Ort, wo die Bierbräuer Bayerns bis zur definitiven Abunheilung durch eine himmlische Sanitäts-Kommission auf unbestimmte Zeit zu verweilen haben, Stockenfels ist so eine unangenehme Art Vorhölle für dieselben. Es dürfte nun unsere Leser interessieren, zu erfahren, wie es dort aussieht und wie sich die genannten Herren die Zeit vertreiben. Mit Dank haben wir deshalb ein kostbares Manuscript aus der Hinterlassenschaft eines alten Musikanten durch dessen gleichfalls kunstgewandten Enkel erhalten, welches einen tiefen Blick in das eulendurchflatterte Gemäuer des gebrochenen Rittersilzes erlaubt. Wir drucken es wörtlich ab wie folgt. Eine in der Schlossruine Stockenfels zugebrachte Nacht. (Erzählt von J. B. Sch.)*

After this unsettling event the ‘old *Bock* player’ probably avoided Stockenfels. He might not have been unable to avoid a different type of immortality quite unlike those of the brewmasters in the ‘unpleasant limbo’ at Stockenfels.

After sharing this uncommon text with Michael Vereno, he communicated that the description of ‘*der alte Bockpfeifer*’ is a near match for a *Bock* player found in artworks by Johann Kranzberger (Regensburg 1830) (Figure 91) and Johann Philipp Heinel (Nürnberg 1835) depicting a *Bock* player. The physical description near the beginning of the story — ‘This man, wearing an old German costume with clasp shoes, blue stockings, lederhosen, a red vest with white ball-shaped metal buttons, a brown frock and a black three-pointed hat [...]’ is an

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*In der Nähe der Hofmark F. steht das Dörfchen K. in tiefer Einsamkeit; dort lebte vor vielen Jahren ein Mann, nach seiner ausübenden Kunst und seinen vorgeschrittenen Jahren nur ‘der alte Bockpfeifer’ genannt. \*) Dieser Mann in altdeutscher Tracht mit Schnallenschuhen, blauen Strümpfen, ledernen Beinkleidern, rother, mit kugelförmigen weissen Metallknöpfen besetzter Weste, braunem langen Rocke und einem schwarzen, dreigespitztem Hute auf dem Kopfe, drückte und fingerlirte den Bock gewaltig schön, sodass er weit und breit hin seiner Kunst wegen berühmt und bekannt war. Er machte auch Reisen und liess sich sogar in der Residenzstadt hören, wo er dermassen Beifall ärtete, dass bald nach seinem ersten Auftreten dort sein Portrait vor den Schaufenstern der Kunsthandlungen prangte, und dass der alte Bockpfeifer auf verschiedenen Gegenständen, auf Tassen, Tabakpfeifen, Tabakdosen u. s. w. abgebildet zu sehen war. Am meisten ergötzte er durch seine Kunst seine Heimathgegend selber. Einstens spielte nun unser Musikant bei einer Hochzeit in dem benachbarten Dorfe B. einen lustigen Reigen, was so ziemlich in die Nacht hinein dauerte; dabei setzte er wacker dem Bier zu und bekam ein Räuschchen. Als nun aber alles zu Ende war, begab er sich auf den Heimweg. Die Dunkelheit der Nacht und jene in seinem Kopfe verursachte aber, dass er vom rechten Wege abkam und lange kreuz und quer zwischen Gebüsch und Stauden dahinirrte. Plötzlich gewahrte er ein stattliches Gebäude vor sich stehen, dessen unzählige Fenster sämmtlich beleuchtet waren. Er ging durch ein grosses geöffnetes Thor, an dem zwei dickbäuchige Männer Wache standen; sie liessen ihn ruhig passiren und in das Schiöss eintreten, wo er auf eine ihm von den Wächtern*

*\*) Der ‘Bock’ war ein musikalisches Instrument.*

*[page 257]stumm gewiesene Thüre sofort zunging und dieselbe öffnete. Welch ein Erstaunen ergriff da den armen Bockpfeifer, als er sich plötzlich in einen prächtigen Saal, in welchem tausende von Lampen und Lichtern schimmerten, versetzt sah, worin an mehreren langen Tafeln hunderte von dicken, schmerbäuchigen, kupfernasigen Männern sassen, worunter er auch das Gesicht von einigen schon verlebten Bekannten zu erkennen vermeinte, die von bockbeinigen Dienern auf das Eifrigste bewirthet wurden, flüssig geschmolzenes Gold und Silber aus glühenden eisernen Krügen und Pokalen schlürften, den Eindringling mit starren Blicken bemassen, und wie sie seines ‘Bockes’ ansichtig wurden, ihm durch Mienen zu verstehen gaben, hierauf zu spielen. — Nicht wissend, wo und in welcher Gesellschaft er sich befinde, fing nun der Bockpfeifer mit Energie den Bock zu drücken an, und mächtig brummen die Töne den ganzen Saal entlang dahin und siehe da! die sämmtlichen Gäste erhoben sich von ihren Sitzen und Stühlen, wurden heiterer Laune und fingen an zu springen, zu tanzen und zu lärmern, so dass es ein wahrer Spektakel war. — Doch halt! Was geschieht? Inmitten des Jubels schlug die im Saale befindliche grosse Wanduhr, deren Gewichte halbeimerigen Fässchen glichen — 12 Uhr. Ein durch Mark und Bein dringender greller Pfiff ertönte, die Lichter und Lampen erlöschten, die Gäste waren verschwunden und eine grauenvolle Todtenstille trat ein. Der arme Bockpfeifer stürzte vor Furcht und Schrecken zu Boden und fiel in eine Ohnmacht, aus der er erst des andern Tages, als bereits die Sonne den Mittag beschien, wie aus einem Traume erwachte, wo er zu seinem abermaligen Schrecken die Burg Stockenfels erkannte und leichenblass und mit dem Wunsche, nie wieder eine solche Nacht erleben zu müssen, in grösster Eile sich davon machte.’* Dominicus Mettenleiter, *Musikgeschichte der Oberpfalz* (Amberg: Fedor Pohl, 1867), pp. 256–257.

almost perfect description of the dress, notwithstanding the brown frock, of the *Dudelsackbläser* painted by Kranzberger.



Figure 91: 'Dudelsackbläser' by Hans Johann Caspar Kranzberger 1830<sup>216</sup>

<sup>216</sup> [Kransperger] (1804–1850). Courtesy of the Museen der Stadt Regensburg, Historisches Museum. Permission to use a copy of the image was kindly granted by Peter Germann-Bauer, director of Museen der Stadt Regensburg, in an email dated 27 April 2010.

Perhaps the most significant aspect of this painting by Kranzberger is that the ‘classical’ *polnischer Bock* depicted appears very similar in appearance to examples of *pukl* played in Chodsko in the late nineteenth century. With the exception of the configuration of the air reservoir bag and bellows being reversed, these instruments can be considered indistinguishable. This reinforces the oral history of the introduction of the *pukl* into Chodsko documented in section 2.4.

The accounts shared in sections 3.5 and 5.6 place the *polnischer Bock* in its forms in states and regions such as Saxony, Bavaria and Austria. These regions all share borders with Bohemia, however, there is no conclusive evidence that the *polnischer Bock* was played in Bohemia in the eighteenth century. This is curious, since many traditions, musical or otherwise, were shared in all these regions and it is reasonable to expect that more data might exist to support the hypothesis that the elaborate ‘Baroque’ *polnischer Bock* was played during the eighteenth century in Bohemia.

Perhaps one of the most intriguing and elusive possibilities is the report of a bagpipe ‘*kasací*’ or military parade of thirty-five bagpipers that took place in the Old Town Square in Prague on 25 July 1769 in honour of Anna Kinský, previously described in this chapter. The event, documented by Jeník from Bratřice, is referenced in Čeněk Zíbrt’s *Hrály dudy*<sup>217</sup> and Jaroslav Markl’s *Dudy v české národní tradici*.<sup>218</sup> Unfortunately, there is no indication or discussion in these secondary sources of what type these ‘*dudy*’ might have been, other than Markl suggested they probably were not able to play in tune as the players and instruments were from different regions.<sup>219</sup> If the bagpipers present were playing examples of mouth-blown *dudy*, bellows-blown ‘type B’ or *polnischer Bock* or a combination of the three, it is impossible to discern from these sources. It seems plausible that the bagpipes played in honour of Anna Kinský were mouth-blown *dudy* of some type. This is supported by iconography dating from

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<sup>217</sup> Zíbrt, *Hrály dudy [The Bagpipes Played]*, p. 20. The sources that Zíbrt sites appear in the bibliography of his book thusly. ‘<sup>33</sup>) Bohemica, 1838, str. 267. Srv. Burian, Lumír, 1861, str. 202; Český Lid XIX. str. 373.’ and ‘<sup>34</sup>) Veselý Kubíček aneb v horách Kašpárských zaklený dudák, v Praze, 1799, str. 49, 50, 53.’

<sup>218</sup> Jaroslav Markl, *Dudy v české národní tradici [Bagpipes in Czech national tradition]* (Prague: ÚKVČ, 1974), p. 13.

<sup>219</sup> Markl, p. 13.

approximately 65 years later (1836 — the coronation of Kaiser Ferdinand I — Figures 71, 72, and 73) where there is ample evidence for the use of the mouth-blown *dudy* and little support for widespread use of the *polnischer Bock* or any bellows-blown bagpipes in Bohemia by peasant groups.

In fact, there is no iconographical evidence that any of the musical ensembles, representing the various regions of Bohemia, at the coronation of Kaiser Ferdinand I, in 1836, utilized the *pukl*. All artistic renderings of bagpipers in attendance in 1836, from regions that are known for playing the *pukl* today, Chodsko (as part of the larger Klatovy region), Plzeň, Prácheňsko and České Budějovice, indicate that the mouth-blown *dudy* were being played in 1836 by the peasant class.

There is, however, one known historical anomaly that clearly shows that the Baroque *polnischer Bock*, already having the one piece *krátíč*, was played in Bohemia in the early nineteenth century.

### 3.7 ‘Baroque’ *polnischer Bock* in nineteenth-century Bohemia

In 1820, when Austrian Empress Caroline Augusta took a rest at Strakonice post office on a journey from Prague to Vienna, the commander of the Písek regiment ordered his military band to stand in formation in front of the post office at noon in order to play table music for the pleasure of the Empress. A young, handsome and neatly dressed bagpiper who caught the attention of the Empress was asked to perform a few solos, for which he received a reward of 20 ducats. The Empress was so impressed that she asked for a portrait of the bagpiper and arranged for the portrait to be sent to her destination. The portrait was painted by the Strakonice artist, Antonín Zellerin. The Písek regimental band eventually performed in Linz, Prague, and other cities. However, the name and exact origins of the young bagpiper remain unknown.<sup>220</sup>

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<sup>220</sup> Režný, *5000 let s dudami [5000 Years with Bagpipes]*, p. 227.



**Figure 92: By Antonín Zellerin of Strakonice 1820**

Thanks to the interest of the Empress, illustrations of the requested portrait from this event (Figure 92) clearly show that the bagpipe played was a ‘Baroque’ *polnischer Bock* having four legs and the head of a goat with a true *krátič*. This event is puzzling as it seems to represent one of the last appearances of a ‘Baroque’ *polnischer Bock*, while at the same time being one of the earliest iconographical records of a bellows-blown *Bock* with an angled drone pipe and a *krátič* in Bohemia — before the apparent adoption of these features among the peasant class in Chodsko. It is also significant that the *Bock* is depicted as being played in the ‘German’ style. It could be within the realm of possibility that this event in 1820, the same year that is embossed on the decorative brass portion of a *krátič* in the National Museum Ethnographical Division in Prague (Figure 49), was a revival of sorts for the ‘Baroque’ *polnischer Bock*. Otherwise the event in Strakonice might have been an isolated case if not one of the last examples of more than a century-long tradition of playing the *polnischer Bock* for the nobility.



Hence, the only verifiable account of the 'Baroque' *polnischer Bock* being played in Bohemia is problematic. The event took place in the early nineteenth century. This is an unlikely period in which to find the most ornate versions of the *polnischer Bock*. However, the story is consistent with information from the eighteenth century. Namely, the common factor is that all the narratives link the 'Baroque' *polnischer Bock* with the nobility. In this case, the *Bock* player was a member of a military band under the sponsorship of the local nobility.

The possible use of bellows-blown *polnischer Bock* in Bohemia in the eighteenth and early nineteenth century is a subject area requiring more investigation. If the *polnischer Bock* was truly a 'court' instrument rather than a folk instrument, surviving records such as payment accounts and inventories of the regional Bohemian nobility between the years 1700 and 1820 might yield information that could significantly alter the understanding of the extent of the proliferation of the *polnischer Bock*. As there seems to be a close association between hunting and the *polnischer Bock* a suggestion that might render positive research results can, however, be made. Examples of playing the *polnischer Bock* would have taken place when and if nobility having *Bockfpfeiffer* travelled to their residences or hunting lodges in Bohemia and brought their pipers to entertain. Fruitful results could come from an examination of the records of Count Franz Anton von Sporck (1662–1738) who was an avid hunter and music lover. He is mostly known for building the spa called Kuks in East Bohemia. He fits the description of a hunting enthusiast with the means and tastes to have employed *polnischer Bock* players. Time was not allotted to undertake research for this subject and it unlikely any Central European researcher has undertaken such work. From what is known today, it appears that bellows-blown *polnischer Bock* were not played with any regularity by the peasant class in Czech-speaking regions in Bohemia before the introduction of the instrument to Chodsko.

There is, however, an interesting example of iconography which points to the possibility that the Baroque *polnischer Bock* was played in western Bohemia. At the very least, it inspired an architect to include the 'Baroque' *polnischer Bock* as part of stucco work on the ceiling of



the Divadlo Josefa Kajetána Tyla (Theatre of Josef Kajetán Tyl) in Plzeň, which opened in 1902.



**Figure 93: Baroque *polnischer Bock* in relief at the Theatre of Josef Kajetán Tyl in Plzeň**

Again, this seems to be a rather late representation (1902) of this class of instruments as the ‘classical’ *polnischer Bock* or *pukl* was being played in western Bohemia at this time. It is doubtful that it reflects any tradition of the ‘Baroque’ *polnischer Bock* being played in the Plzeň area, but rather the product of a well-versed artist who had access to historical illustrations and chose to include the elaborate instrument as an element of a collage with other instruments.

Otherwise, the earliest iconographical evidence that a ‘classical’ *polnischer Bock* or *pukl* was played in a peasant setting in Bohemia dates from 1847 in a painting depicting a wedding (Figure 77). The *pukl* has similar characteristics, including head, chanter, and bellows to the instrument played by the *Dudelsackbläser* as depicted by Johann Kranzberger in 1830 (Figure 91), indicating a close association between the ‘classical’ *polnischer Bock* played in Bavaria and the *Bock* or *pukl* played in western Bohemia.

### 3.8 Chapter summary

Bagpipes have had a long history in Bohemia. The early history of bagpipes in Chodsko, centuries before the introduction of the *pukl*, probably paralleled that of Bohemia and neighbouring Bavaria. The earliest known depiction of a bagpipe in Bohemia is a fourteenth-century mural in Karlštejn Castle of an angel playing a bagpipe with a conical chanter and drone pipe. The earliest evidence of *Bock* bagpipes having been played in Bohemia is a painting 'Bauernfest' (1605) by the Flemish painter, Roelant Savery, which depicts two peasants playing *grosser Bock* bagpipes. *Syntagma Musicum* by Michael Praetorius confirms the configuration of the *grosser Bock* in Central Europe. The *grosser Bock* is the base instrument that developed into other forms of *Bock* including the *polnischer Bock* and *pukl*. Iconography supports the development of the *grosser Bock* in Saxony and Bavaria. Johann Christoph Weigel's *Musicalisches Theatrum* c. 1720 presents an illustration of a *polnischer Bock* having bellows and an angled drone pipe. These versions were played by *Bockpfeiffer* associated with 'German' courts. Additionally, narratives help identify the *polnischer Bock* as a significant instrument in the eighteenth century. Narratives by Karl Ditters von Dittersdorf and others relate experiences with *Bock* bagpipes in Austria, Saxony, and Bavaria.

An early nineteenth-century Bavarian painting, 'Dudelsackbläser' by Hans Johann Caspar Kranzberger 1830, supports oral history that the *pukl* was introduced to Chodsko from Bavaria. Namely, the 'type C' bagpipe in this painting is a mirror reflection of those known to have been played in Chodsko in the second half of the nineteenth century.

As the history of the development the *pukl* is largely dependent on iconographical and narrative data outlined in the present chapter as well as in previous chapters of this thesis, the table below is meant to summarize and clarify the relationships set out in these texts. Here the appearance of these bagpipes based on illustrations, starting with the *grosser Bock*, through forms of the *polnischer Bock* and ultimately to the *pukl*, are correlated with geographic location and date.

**Table 2: Iconographic evidence for the development of the *pukl***

| Type of <i>Bock</i>                | Characteristics   | Place                      | Date    | Supporting Object  |
|------------------------------------|---|----------------------------|---------|--|
| <i>grosser Bock</i>                | Mouth blown, metal <i>roztruby</i>  | Bohemia[?]                 | 1605    | Painting by Roelant Savery (Figure 84)   |
| <i>grosser Bock</i>                | Mouth blown, <i>roztruby</i> made of natural cow horn — not artificially shaped                                     | Northern Germany           | c. 1620 | Illustration by Michael Praetorius (Figure 85)   |
| ‘Baroque’ <i>polnischer Bock</i>   | Bag made of entire goat, large cross of drone, bellows  | Nürnberg, Bavaria          | c. 1720 | Drawing by Johann Christoph Weigel in <i>Musicalisches Theatrum</i> plate 31 (Figure 87) |
| ‘Baroque’ <i>polnischer Bock</i>   | First clear evidence of device used to shorten external length of drone   | Meissen, Saxony            | c. 1736 | Meissen figurines (Figure 50)  |
| ‘classical’ <i>polnischer Bock</i> | Earliest evidence of true <i>krátič</i>   | Nymphenburg, Bavaria       | c. 1760 | Stucco rendering (Figure 48)   |
| ‘Baroque’ <i>polnischer Bock</i>   | First known image of genuine <i>krátič</i> in Bohemia   | Strakonice/Písek, Bohemia  | 1820    | Illustrations by Antonín Zellerin of Strakonice 1820. (Figure 92)                        |
| ‘classical’ <i>polnischer Bock</i> | Wooden head, no legs, cow horns have been shaped, bellows pumped with right arm                                     | Regensburg, Bavaria        | 1830    | ‘Dudelsackbläser’ by Hans Johann Caspar Kranzberger 1830 (Figure 91)                     |
| <i>pukl</i>                        | Bellows pumped with left arm, otherwise the appearance is much like in the 1830 Bavarian painting ‘Dudelsackbläser’ | Western Bohemia near Plzeň | 1847    | ‘Svatba na Plzensku’ (Wedding in the Plzeň region) — by V. Koupa 1847 (Figure 77)        |
| <i>pukl</i>                        | Earliest known image of <i>pukl</i> in Chodsko. Bellows pumped with left arm.                                       | Domažlice                  | 1870    | Illustration by Antonín Waldhauser (1835–1913) (Figure 79)                               |

Finally, the *pukl* as it is played in Chodsko, appears to be the result of changes in tastes and technologies. These took place from the early seventeenth to late middle nineteenth centuries. The hypothesis is posited that the innovations incorporated into the *grosser Bock* occurred while the instrument was associated with ‘German’ courts, during an era when the instruments were played for the nobility. The advancement of technical developments of the instruments is supported by iconography and narratives.

## Chapter 4: Chodsko — an ethnographic region rooted in myth

Domažlice is the centre of the Chodsko region where the tradition of bagpipe music, folk dances and customs is kept alive.<sup>221</sup>

The above statement from the website of the Chodish Festival affirms the important aspects of Chodsko as one of the most distinctive regions in Bohemia. In Chodsko, folklore bagpipe music, dance and tradition have established associations in making and responding to music in ritual spaces that fit the description of what Christopher Small defines as ‘musicking’.

The act of musicking establishes in the place where it is happening a set of relationships, and it is in those relationships that the meaning lies. They are to be found not only between those organized sounds which are conventionally thought of as being the stuff of musical meaning but also between people who are taking part, in whatever capacity, in the performance; and they model, or stand as a metaphor for, ideal relationships as the participants in the performance imagine them to be: relationships between person and person, between individual and society, between humanity and the natural world and even perhaps the supernatural world. These are important matters, perhaps the most important in human life [...].<sup>222</sup>

Small’s view is that musicking takes place in a ritual environment of ‘ceremony in which the values — which is to say, the concepts of what constitute right relationships — of that group are explored, affirmed, and celebrated’.<sup>223</sup> Throughout his book he illustrates his point by characterizing relationships ‘in whatever capacity’ between those involved in the performance of repertoire such as a classical or romantic symphony in spaces specifically constructed for this activity.

Just as orchestras play a predicable repertoire in a predicable environment with expected behaviours from the participants, ritual spaces are constructed to help explore, affirm and celebrate Chodish relationships with their music making which includes the *pukl*. One of these is similar to the concert hall. These are the outdoor folk festival stages where the performers are kept separate from the audience and do not appear to the audience until on

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<sup>221</sup> ‘About the Chodsko Folk Festival’, 2011 <<http://www.chodskeslavnosti.cz/en/>> [accessed 19 March 2012].

<sup>222</sup> Christopher Small, *Musicking: The Meaning of Performing and Listening* (Hanover, N.H.: Wesleyan University Press, 1998), p. 13.

<sup>223</sup> Small, p. 183.

stage. Similar to the concert hall the audience's role is to sit and listen and have their own personal experience.

A more gratifying ritual space in Chodsko is the pub. Here the performers, instrumentalists and vocalists, are placed in an acoustical environment suitable for the instruments. This more fluid environment, as compared to large outdoor platforms, are not so distant, physically or mentally, from those who might chose to participate in various ways including dancing, singing, and drinking. If there happens to be a known 'instrumentalist' in the audience, this individual might be invited to play along with the group and substitute for a band member who wishes to take a break or partake in dancing or socialising. Such an invitation would be unlikely to come from those who are performing on a stage at a festival with a pre-arranged programme.

Apart from the joviality found in pubs, there are other occasions, including quite sombre ones such as a funeral, where music including the sound of the *pukl* can be heard in Chodsko. While those in attendance at a funeral in Chodsko are led from the church to the cemetery for the burial by a small wind band, on occasion, the *pukl* can be played in the ritual space that is created near the gravesite of the deceased at the end of the burial ceremony. This situation, however, is not usual and has been observed only in one instance where the deceased was a *pukl* player.

The origin of Chodish identity as manifested today is a more nebulous matter. Rooted in the history of the region, Chodish identity is the result of the combination of historic fact, legend and myth that has been preserved, interpreted and presented in diverse ways. Small, expanding upon the importance of ritual in musicking accentuates the importance of myth:

A myth, therefore, no matter how ancient its origins or its subject matter, is always concerned with contemporary relationships, here and now. Whether or not it is historically true is beside the point; its value lies not in its truth to any actual past whose reality we can establish or disprove but in its present usefulness as guide to values and to conduct.<sup>224</sup>

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<sup>224</sup> Small, p. 100.

In order to understand the basis for Chodish identity, this chapter will first define Chodsko in geographic and historic terms. Contemporary impressions of Chodsko will be presented. Subsequently, the work *Psohlavci* by Alois Jirásek, in its various forms, mainly as a novel and an opera, will be considered. It will be shown that these works have played a role in forming Chodish traditions as well as advancing an association with the *pukl*.

## 4.2 Defining Chodsko in geographic and historic terms

Chodsko is thought of as an ethnographic region and is perceived as a cohesive unit defined through its history and cultural activities. Located about 150 km to the southwest of Prague and about 220 km to the northeast of Munich, Chodsko is typically described as consisting of 11 or 12 ‘official’ villages. There are, however, more villages amongst these ‘official’ villages in the region. A map (Figure 94) supplied by ethnographer Vladimír Baier is provided below to present a basic orientation to the region.<sup>225</sup>

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<sup>225</sup> Vladimír Baier played multiple roles in Chodsko and shaped my understanding of Chodsko. Highly respected as a musician, he played clarinet with Konrád’s Bagpipe Band. He also made arrangements for *pukl* and other instruments; instrumentation varying from vocal solo with *pukl* accompaniment to *velká dudácká muzika*. He is largely responsible for ‘the sound’ for which the Chodish bagpipe bands have been known during the second half of the twentieth century. He wrote arrangements that were recorded at Radio Plzeň as well as for the folklore groups in and around Chodsko including groups based in Postřekov, Mrákov and Domažlice. As the leading influence in the trio ‘Drancalové’, he played with Jan Holoubek (*pukl*) and Jiřina Holoubková (violin) in which they recreated the historic quasi-polyphonic style of playing done by *malá selská muzika*. He also wrote some original music for *dechovka*, which is a configuration of wind band still known in the Czech Republic playing in a popular style. Attention is paid to this music mainly by members of older generations of Czechs. Baier was the director of the Muzeum Chodsko in Domažlice and recognised expert of folklore in Chodsko. He was in poor health during the last years of his life and his participation in folklore at that time was limited. I did, however, visit him on three occasions. At one of these visits, I was presented with the map (Figure 94) that is included in this chapter.

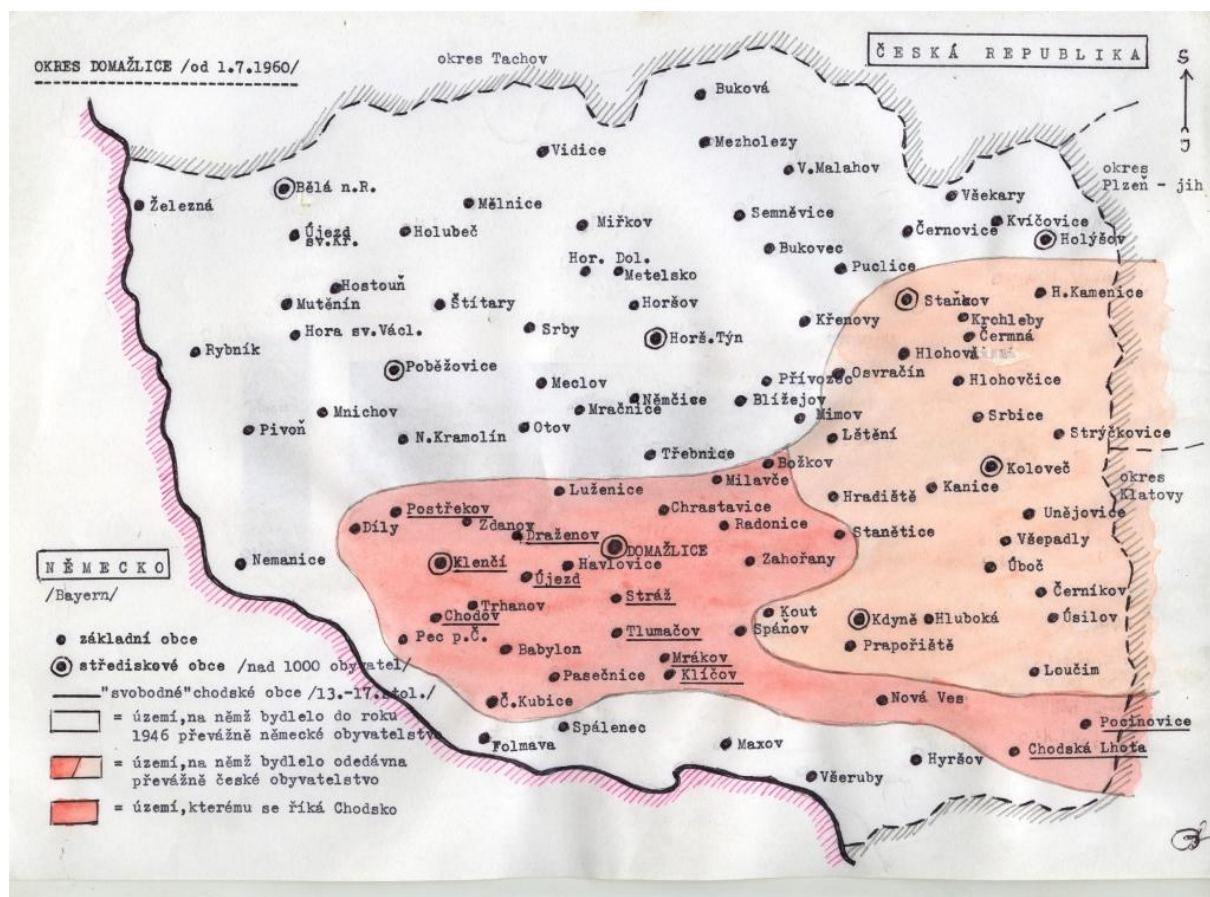


Figure 94: Map of Chodsko by ethnographer Vladimír Baier

The map is delineated into three major areas. Czech-speaking regions are designated by the coloured areas. The surrounding area denotes where German-speaking Bohemians who spoke the North Bavarian dialect lived. One of the outcomes of the Second World War was the expulsion of this population from Bohemia in 1946. The result is that this area has suffered a societal trauma, from which it has never fully recovered.

Chodsko, as commonly understood today, is confined to the area indicated by the darkest colour. This is somewhat misleading as the historical Chodsko covered a larger portion Bohemia along the Bohemian-Bavarian border. Chodish that lived near the castle Přimda and town of Tachov, lost their Slavic identity and became Germanized. This region is in the County of Tachov, north to the area delineated as Chodsko on the map.<sup>226</sup>

<sup>226</sup> The following summary from page 170 of Karl Weishar's: *Unsere Heimat Pfraumberg. Eine Chronik der Burg und Stadt Pfraumberg* (1985), has been provided by Dr. Sebastien Schott of the Department of Culture, history and tourism for the city of Weiden i.d.OPf. It was provided in an email 30 March 2012: 'Around 1325 the king of Bohemia gave orders to Slavic colonists to settle in the Pfraumberg [Přimda] region. These colonists got the explicit order to protect the nearby frontier and Pfraumberg with its strategically important



More information can be gleaned from this map. The name of the communities that have a population of 1000 or more are circled. The solid black line designates the border between Bohemia and Bavaria. Although there is no scale included on the map, relative distance can be better understood by recognizing that the distance from Klenčí to Domažlice is about 7 km. This map is most useful as it shows that Chodsko was once a Czech-language peninsula, bordered by German-speaking populations in Bohemia and Bavaria.

#### 4.2.1 Synopsis of the history of the Chodish people

The Chods [Chodish], the ancient Czech frontier guards, patrolled this border and saw to it that their neighbours the Germans did not come across the frontier, did not ravage the Czech forests unlawfully or hunt the game in them, and in general that no offence should be committed against the forests. In time of attack by the enemy they defended these pathways and roads, dug ditches to protect them, built fortifications on them, made log barricades, and fought in all the battles and skirmishes that were ever contested in their regions. — Alois Jirásek<sup>227</sup>

Historical interpretation is fluid. Events in history are constantly being analysed, reconstructed and presented. Sincere attempts have been made to write history in an objective manner, but interpretation of history can also be shaped to suit agendas either of the writer, readership or audience. No matter what is the true history of the Chodish, the above quotation from the Jirásek's *The Legends of Bohemia*, is the pervasive belief held by those familiar with Chodsko.

Josef Nejd, director of Muzeum Chodská in Domažlice, drew my attention to what is believed to be the oldest graphic depiction of the Chodish people. Included in the early-

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situation was the ideal place for these colonists (the Chodish) to settle down. But the city of Pfraumberg itself was not inhabited by Chodish.

With the beginning of the settlement of the Bohemian frontier forest by Germans, the concern grew among the Bohemian rulers to protect this frontier. Whereas it was not regarded necessary to guard the border permanently, the Chodish should at least inspect the border regularly—from these inspections also originated their name (*choditi* = to walk, to pace).

Whereas the Chodish were able to keep their Slavic origin and nationality in the region of Taus [Domažlice], they became interspersed with German elements in the Pfraumberg and Tachau [Tachov] region and finally were completely Germanized.

These frontier guards began their settlement with the foundation of so called “guard-locations” or “*stráž*” (in Czech). These places developed into little villages. E.g the city of Neustadt (Stráž) originated from one of these “guard-locations”.

<sup>227</sup> Alois Jirásek, *Legends of Old Bohemia* (London: P. Hamlyn, 1963), pp. 287–288.

fourteenth-century *Dalimilova kronika*,<sup>228</sup> the image is divided into lower and upper halves (Figure 95). The upper half portrays the Holy-Roman Emperor Henry III (1017 to 1056) and his army.



**Figure 95: Bohemian Duke Bretislaus I with seven Chodish in the lower part<sup>229</sup>**

The lower half depicts the Bohemian Duke Bretislaus I (1002/1005 to 1055) with his army. These two rulers met at the Battle of Brůdek, which took place in 1040. Brůdek, although not on the map (Figure 94), is located in Chodsko near Nová Ves. Included in the image with Bretislaus I are seven men working at felling trees — presumably moving the tree trunks into a defensive position. It has been interpreted that the men cutting down the trees and positioning the trunks are Chodish who are helping Bretislaus I prevent the advance of Henry III and his army into Bohemia.

When Nejdľ shared this colourful document with me, we jokingly commented these Chodish did not have yellow pants, an ever present component of *chodské kroje* today — an indication of how closely *kroje* is identified with the Chodish. One might also comment that that bagpipes are not depicted, which would almost seem to be a requirement in any

<sup>228</sup> Josef Nejdľ shared a scan of the illuminated page and the interpretation sent to him by the Czech National Library. Josef Nejdľ email to Michael Cwach 9 March 2012.

<sup>229</sup> Image courtesy of Josef Nejdľ, Muzeum Chodska in Domařlice.

significant representation of the Chodish. These, logically, are associations that became established later. But, on the other hand, one can link an aspect of this image with one item presently associated with the Chodish. In the picture, axes are being used by the Chodish individuals on the extreme bottom left and right; a long handle axe. Called the *čakan*, it also serves as a symbol of ‘Chodish’ identity.

Zdeněk Procházka, an eminent historian living in Domažlice, offers a slightly different role of the Chodish from Jirásek. The Chodish are portrayed as providing a conduit for travel and trade, while assisting toll collectors.

The free Chodish villages were first mentioned in writing in 1325 as being under the authority of the King’s burgrave. The Chodish — free farmers — watched the borders of the Kingdom of Bohemia and provided safe passage on the trade route from the town [Domažlice] through Pasečnice to the Furth im Wald in Bavaria. There were other paths, full of pitfalls and dangers, leading from Domažlice to Všeruby and Waldmünchen. These were also watched over by the burgrave’s toll collectors and Chodish farmers, who obtained exceptional privileges for their service to the king.<sup>230</sup>

These historic roles have long ceased, however, Chodsko remains a cohesive region that is repeatedly associated with elements stated in the introduction of this thesis; *chodské kroje*, the Chodish ‘*koláč*’, the legend or myth of Jan Sladký Kozina, a dialect, the leaning tower, and the *pukl*. These features have created a unique cultural combination not found elsewhere.

### 4.3 Impressions of Chodsko

Travel to Chodsko is typically completed by road or railway. Daily visual clues linking Chodsko and its folkloric traditions including the *pukl* are subtle in Domažlice and its surrounding villages. An astute observer, however, can notice on occasions, elderly women wearing traditional *kroje* while they go about their shopping on the square in Domažlice. The

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<sup>230</sup> Zdeněk Procházka, ‘Historie města Domažlice [History of the town of Domažlice]’, 2002 <<http://www.domazlice.info/o-domazlicich/hranicni-mesto-domazlice.html>> [accessed 18 March 2012]. *Pod pravomoc královských purkrabí náležely svobodné chodské vsi, o nichž se písemné prameny zmiňují výslovně teprve r. 1325. V nich žili Chodové - svobodní sedláci, kteří dbali o neměnný průběh hranice českého království a bezpečný provoz na obchodní stezce procházející městem a směřující přes Pasečnici do bavorského městečka Furth im Wald. Pohraničním lesem, plným nástrah a nebezpečí, vedly z Domažlic i další stezky do Všerubského průsmyku a na falcký Waldmünchen. Také zde bděli nad ostrahou královský purkrabí, mýtný a chodští sedláci, kteří za výjimečnou službu získali od krále i výjimečné výsady.*

shop named ‘Chodovia’, which has a large selection of hand-painted Chodish ceramics, is one of the few shops that sell these products which are purchased primarily by tourists. The information centre and hotels have materials, leaflets and brochures, which reinforce the association between traditional cultural life and Chodsko. These show that folkloric traditions in Chodsko are not overly commercialised. Examples of the Chodish *koláč*, found in many bakeries and supermarkets in western Bohemia, are common in its namesake region — Chodsko.

The day to day activities in Chodsko appear to be much like those of other towns in the western Bohemia. Like many towns, Domažlice has lost its ancient walls, but two of the ‘gates’ to the city have been preserved; the *Dolní brána* or Lower Gate of Domažlice is preserved and can be seen in Figure 96. The opposite side of this gate is often depicted on the bellows of *pukl* made by members of the Konrady family, Miroslav Janovec and Jan Frei (see figures 36, 37, 43, and 45). There are supermarkets, tobacco shops, and restaurants. Most are not overly Chodish. Indeed, much of the square resembles other towns in the Czech Republic situated close to the border with Germany as many of shops, under the arcades in Domažlice, are run by ethnic Vietnamese who sell clothing and shoes. Although Chodsko is a Czech-speaking region, while shopping in the Vietnamese shops, the German language can also be heard — being close to the Bavarian border, Germans are frequent visitors.

There are, however, exceptions to the commonalities that towns and villages in Chodsko share with other Czech towns near the border with Bavaria. There are two restaurants that have Chodish themes. Just a few metres from the statue of Jan Sladký Kozina, ‘Chodská chalupa’ is a restaurant on the hill Hrádek which overlooks the village of Újezd. In Trhanov, ‘U Svatého Jána’ is a well-known gathering spot. Like restaurants with ethnic themes, the decor in both restaurants consists of items that reflect the culture. In these two restaurants, references are made to the Chodish dialect, *kroje*, the landscape, and the region’s history.



**Figure 96: The square on market day in Domažlice (December 2009)**

Besides exhibiting unique cultural features, Chodsko also has its own landscape. This is one of the contributing factors responsible for the feeling of isolation, and consequent distinctiveness of the region. The landscape helps delineate Chodsko into two main sections, Horní Chodsko (Upper Chodsko) and Dolní Chodsko (Lower Chodsko). Klenčí, Postřekov and Díly are among the villages of Upper Chodsko. Lower Chodsko includes Tlumačov and Mrákov. Václav Buršík shared that even the process of making the Chodish *koláč* was different between the two regions: ‘In lower Chodsko, at least my mother or grandmother told me this, they put the quark all over the dough before they decorate it. In upper Chodsko they decorate directly on the dough.’<sup>231</sup> While there is not any difference in men’s *kroje*, the blouses of women’s *kroje* of Lower Chodsko have larger sleeves than those in Upper Chodsko. Moreover, during a discussion, between members of the folkore groups from Postřekov in Upper Chodsko and Mrákov in Lower Chodsko, it was observed that there were differences in opinion about the details of a dance called the *kolečko*. These examples demonstrate that Chodsko, while being a cohesive community, exhibits slight diversity and variation when examined in detail. This is reflected in the music as well. Perhaps a result of the interests of keen individuals there appears to be a preference for particular configurations of instrumental folklore ensembles. The musicians that play in Upper Chodsko, led by Richard Vísner, are

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<sup>231</sup> Martina Morysková, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-17-12-2011-81.

proponents of *malá selská muzika*, a quasi-polyphonic style of playing in thirds, sixths and fourths (with only *pukl*, violin and E<sup>b</sup> soprano clarinet) while in Lower Chodsko they play in the the form of *velká dudacká muzika*, led by Vlastimil Dřímál, in melody-dominated homophony. Each of these configurations could be played in either Upper- and Lower-Chodsko and could be considered valid, but currently a single style dominates in each region; consequently each sub-region has begun to be associated with the respective configuration.

All entrances to Domažlice and most of Chodsko are from higher elevations that separate these places from the rest of the world; it is like crossing through an age-old permeable curtain. There is a special atmosphere — an inexplicable aura — felt on every visit to Chodsko. This perception might be based on awareness of particular associations with Chodsko. This is reinforced while overlooking all of Chodsko from relatively highly elevated places such a Výhledy, Hrádek or Veselá hora. From these vantage points, all events in Chodsko's past can be associated with geographic features of the present. From Výhledy, a lookout point above the village of Klenčí, one can look past Domažlice and observe the hill from which the Hussites routed Cardinal Cesarini in 1431. From Hrádek, a hill the above the village of Újezd the farm of Jan Sladký Kozina can be seen. The hill Veselá hora and its pilgrimage church of Saint Lawrence are visible from much of Chodsko. In August of 1939 a national Czech pilgrimage took place on Veselá hora with an estimated 120,000 people in attendance. The Catholic priest who gave the sermon that day was Monsignor Bohumil Stašek. The next month he was arrested by the Gestapo. He survived the war, spending most of this time in the concentration camp in Dachau.<sup>232</sup> He died in 1948.

#### 4.4 Nations and myth

As a Czech-speaking region, the Chodish belong to a larger group, the nation of Czechs. Because a Chodish legend has played a role in forming a portion of the Czech nation, it is important to consider nations and their relationship to legend and myth.

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<sup>232</sup> Jiří Kajer, *Památníček ze slavné chodské pouti "Hu svatýho Vavřenečka" na Veselé hoře u Domažlic* [*Memorial of the famous Chodish pilgrimage "Hu svatý Vavřenečka" at Veselá hora near Domažlice*] (Prague: Edvard Fastr, 1945), p. 14.

But what is a nation? The Oxford English Dictionary defines it as:

‘1. a. A large aggregate of communities and individuals united by factors such as common descent, language, culture, history, or occupation of the same territory, so as to form a distinct people. Now also: such a people forming a political state; a political state. (In early use also in *pl.*: a country.)’<sup>233</sup>

Walker Connor has suggested that a nation is a ‘fully extended family’:

[...] [A nation is] a group of people who feel that they are ancestrally related. It is the largest group that can command a person's loyalty because of felt kinship ties; it is, from this perspective, the fully extended family.

The sense of unique descent, of course, need not, and *in nearly all cases will not*, accord with factual history. Nearly all nations are the variegated offsprings of numerous ethnic strains. It is not chronological or factual history that is the key to the nation, but sentiment or felt history. All that is irreducibly required for the existence of a nation is that the members share an intuitive conviction of the group's separate origin and evolution.<sup>234</sup>

Connor has given insight to an important aspect of nation — it is more of a feeling than fact. This feeling can be further strengthened from a genuine love for the land or can come from contrived sources. Factors like these, either pure or manipulative, often get intermingled. There was a period in the history of the Czech nation, known as the *národní probuzení* or national awakening, of which the most obvious manifestations of Czechness were seen in the later part of the nineteenth- and early twentieth centuries. One of the powerful ways of achieving a Czech identity was accomplished through myths. In support of Connor's observation, Tomáš Pečina, wrote that Czechs were capable of creating myths to rival those of other nations.

Few nations have created so many myths about themselves as the Czechs. As with other national mythologies, Czech myths mostly concern the history and self-perception of the ethnic group. The most famous myth of the last century even took on literary form. There was much rejoicing among Czechs when, almost simultaneously, two seemingly medieval manuscripts were

<sup>233</sup> ‘Oxford English Dictionary Nation, N.1’

<[http://dictionary.oed.com.ezproxy.canterbury.ac.nz/cgi/entry/00321434?query\\_type=word&queryword=nation&first=1&max\\_to\\_show=10&sort\\_type=alpha&result\\_place=1&search\\_id=KQ3X-2iyBhW-6782&hlite=00321434](http://dictionary.oed.com.ezproxy.canterbury.ac.nz/cgi/entry/00321434?query_type=word&queryword=nation&first=1&max_to_show=10&sort_type=alpha&result_place=1&search_id=KQ3X-2iyBhW-6782&hlite=00321434)> [accessed 21 August 2010].

<sup>234</sup> Walker Connor, *Ethnonationalism* (Princeton: Princeton University Press, 1994), p. 202.



discovered in two different Bohemian towns, which not only emulated, but in some respects surpassed the famous German saga, the *Nibelungenlied*. However, their fame was short-lived. They were masterworks of sorts indeed, but not of ancient minstrel; as it turned out, they were a sophisticated fake, concocted by two contemporary writers and linguists, Vaclav Hanka and Josef Linda. — Tomáš Pečina<sup>235</sup>

The basis for a national identity can be founded on an objective interpretation of historic events or created to sway people to share a common belief, often to show one nation's superiority over others. Connor alerts us to the process that nationalism is not necessarily based on factual data:

It is, then, the character of appeals made through and to the senses, not through and to reason, which permit us some knowledge of the subconscious convictions that people tend to harbour concerning their nation. The near universality with which certain images and phrases appear — blood, family, brothers, sisters, mother, forefathers, ancestors, home — and the proven success of such invocations in eliciting massive, popular responses tell much about the nature of national identity.<sup>236</sup>

A common maxim is 'perception is reality'. Amongst individuals and groups that demonstrate Czechophile tendencies, their perception of the Czech nation as superior is not uncommon. Such attitudes are particularly prevalent in diaspora communities in North America. Complicated historic issues, if recognized at all, have been reduced to simplified beliefs or convenient explanations, often ignoring and failing to consider other possibilities. In many instances, their views are based on established Czech myths.

The Oxford English Dictionary has a number of definitions for the term 'myth'. Of these, the following are applicable to Czech and Chodish mythology:

1. a. A traditional story, typically involving supernatural beings or forces, which embodies and provides an explanation, aetiology, or justification for something such as the early history of a society, a religious belief or ritual, or a natural phenomenon. 2. a. A widespread but untrue or erroneous story or belief; a widely held misconception; a misrepresentation of the truth. Also: something existing only in myth; a fictitious or imaginary person or thing. b. A person or thing held in awe or generally referred to with near reverential admiration on the basis of popularly

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<sup>235</sup> Tomáš Pečina, 'Central Europe Review - On Czechs, the Great Myth-Makers' <<http://www.ce-review.org/99/11/pecina11.html>> [accessed 5 June 2010].

<sup>236</sup> Connor, p. 205.

repeated stories (whether real or fictitious). [...] c. A popular conception of a person or thing which exaggerates or idealizes the truth.<sup>237</sup>

Myths have deep roots in Bohemia, and their noteworthy popularity in the late-nineteenth and early twentieth centuries through writings of authors such as Alois Jirásek is noteworthy. One of Jirásek's compilations, *Legends of Old Bohemia*, has provided a sufficient number of myths by which Czechs could further their identity. 'The Judgment of God' is included in Jirásek's book; this is a version of the legend of Jan Sladký Kozina and the Chodish rebellion of the late seventeenth century. Copies of *Legends of Old Bohemia* are not only common in the Czech Republic, but can be found within Czech diaspora communities.

In our household in rural South Dakota, an English translation with illustrations by Jiří Trnka was part of my father's library. As a child I recall it being one of the most mysterious books in the house; this was likely due to its considerable size and Trnka's illustrations, which are so purposeful that they cannot go unnoticed. In this book, the stories of legendary figures — mythical figures — Czech, Krok, Libuše, Bruncvík, Žižka, and the Knights of Blaník are just a few of the legends and myths that are further buttressed by this publication.<sup>238</sup> The publishers of this English edition did not shy away from the verity that Czechs are holders of mythical material and link the importance to the homeland:

The Czechs are fortunate in possessing a vast collection of ancient myths and legends. Many of these would have been lost or forgotten had it not been for the efforts of the celebrated writer Alois Jirásek. Towards the end of the 19th century, he compiled his 'Legends of Old Bohemia' and this book is a classic in his native country. These exciting tales cover a wide range of subjects and are subtly varied in style and atmosphere. There are legends of kings and peasants, of knights and magicians—set against the changing background of a land full of colour and natural beauty, though often violently torn by war and rebellion. Among them is the story of the coming of the Czech tribes to Bohemia, and the legend of the fabulous Princess Libuše, who is said to have founded the city of Prague.<sup>239</sup>

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<sup>237</sup> Oxford Online dictionary accessed on Feb 13, 2010  
[http://dictionary.oed.com.ezproxy.canterbury.ac.nz/cgi/entry/00320409?query\\_type=word&queryword=myth&first=1&max\\_to\\_show=10&sort\\_type=alpha&result\\_place=1&search\\_id=OAVF-sMkXF5-13135&hlite=00320409](http://dictionary.oed.com.ezproxy.canterbury.ac.nz/cgi/entry/00320409?query_type=word&queryword=myth&first=1&max_to_show=10&sort_type=alpha&result_place=1&search_id=OAVF-sMkXF5-13135&hlite=00320409).

<sup>238</sup> Indeed, Jirásek's book provided some of my early inspiration for all things Czech. Since that time this interest has subsided.

<sup>239</sup> Jirásek, *Legends of Old Bohemia*, dust jacket.

In the above quotation the elements required to build a national myth are present — larger than life leaders and the beauty of their country, which are from time to time threatened by another nation.

## 4.5 Chodish regionalism

As much as it is part of Bohemia, the Czech Republic and Europe, the sense of individuality and identity amongst Chodsko's inhabitants is as strong as may be encountered among people in Bohemia. Unlike other parts of Bohemia, such as Blata or Prácheňsko, which have folklore groups that often include songs perceived as being Chodish as part of their repertoire, those involved in folklore in Chodsko do not look to other regions for inspiration. The Chodish involved in folklore are secure and their participation appears to be, at least partially, a rejection of present-day globalization. This mind-set can be seen as being in common with regionalism that is expressed in parts of Europe having strong identities. Philip Bohlman observed in his contributions to *Excursions in World Music* (2004) that musical regionalism is a by-product of regionalism:

Despite the acceptance of Europe's cultural wholeness, individuals do not always — or even most of the time — identify with it. Instead, individuals identify more often with the culture of the town, region, or nation in which they live. Similarly, at the individual level, most identify more closely with a regional music style than with an abstract European unity. It has been characteristic of music in Europe that patterns of regional and cultural identity have remained especially pronounced, even as mass culture encroaches in the twenty-first century.<sup>240</sup>

It is as if Kamil Jindřich, one of the key figures of Chodish folklore today, mainly appearing as the male vocalist for Domažlická dudácká muzika, had been an informant for Bohlman as Jindřich put forth a similar sentiment:

I think in today's time where we will celebrate 20 years [of the formation of Domažlická dudácká muzika] since November 1989, people are tired of what is offered by television, shopping centres and the like. From that time the progress, the globalization...really wherever you go, if you go to Budapest, Plzeň, the shopping centres are the same and you are not able to recognize the country that you are in at the moment.... It is colourful and everything is lit up but it is very grey and very boring and terribly the same. I think the people who have an opportunity to do something

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<sup>240</sup> Bohlman, pp. 201–232 (p. 207).

different within their region, such as to wear the national costume or have their children join a folklore group, or arrange for a bagpipe to be made for their children so that they can learn it acknowledges that there is something here that is not found in other places. I think now it is acknowledged even more, since about half of the students in the music schools from ages 3–8 are in the folklore group. There are about 60 of them. That's incredible, that in today's world, where you have to worry about children today and their habits and all the problems they might face.<sup>241</sup>

In his own way, Jindřich by participating in a group that features the *pukl* and associating his identity with Chodsko is consciously disassociating himself with the universal products and activities of cultural globalization. The clarinettist Roman Kalous echoed Jindřich's comment. Kalous states that the region is unique and that more should be known about the traditions including the *pukl*:

I was born there. I went to secondary school there. This is great. It helps me feel good. So when someone says Chodsko I identify with it. I know it and I have something to talk about. I think today that Chodsko is unique and interesting. I think in today's time the things that you are studying, the promotion or understanding of bagpipe as it relates to Chodsko, Chodsko should be better known. Chodsko is our region. It is interesting both artistically and historically.<sup>242</sup>

The traditions in Chodsko, whether established by custom or a by-product of nineteenth century nationalism, or a combination of both, give an opportunity for Jindřich and Kalous to express their identity with like-minded people. Jindřich sets himself apart from others through the music he performs as well as the vocal methods he teaches at the *ZUŠ* in Domažlice, where Chodish songs are included in the repertoire of his students.

Kay Kaufman Shelemay describes the parameters for identities and the role of music in support of these identities:

Among the many elements that define our identities are ethnicity, race, class, gender, and religious orientation. National or regional heritage, language group, political affiliation, and occupation also contribute to our perceptions of who we are. Although identity is experienced differently by each individual, it is almost always constructed in relation to groups that we wish to be part of or seek to avoid [...].

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<sup>241</sup> Kamil Jindřich, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-23.9.2009-42.

<sup>242</sup> Roman Kalous, personal interview, trans. Michael Cwach, Prague, DVD-CZ-13.10.2009-66.

Whatever identity we give preference to at a given moment, it is often expressed or reinforced through music. Whether we sing *pizmonim* or listen to jazz recordings, our musical choices serve as a guide to who we think we are and who we wish to be. Our musical choices also provide a guide to how we perceive others in relation to ourselves and how our perceptions of cultural difference shape our lives.<sup>243</sup>

Although multiple links with other aspects of life, such as family, hobbies, and community can be detected amongst individuals involved in folklore in Chodsko, it is evident that regional identity is an important part of the overall makeup of their identity. As Adelaide Reyes Schramm concluded, '[...] by whatever name they come to be called, groups that distinguish themselves from others within a larger society, through the use of markers perceived to be cultural, will persist.'<sup>244</sup>

## 4.6 Alois Jirásek's 'historical' *Psohlavci*: novel, opera, and *pukl*

Not until after Jirásek's '*Psohlavci*' began to appear in *Květy* [a monthly periodical that played a role in the national awakening] in 1884, did the broad masses of the people become aware of the fearless fight of the Chods for their freedom. We did not have such an amazing and correct story of the history of the peasant uprising before Jirásek's work. Jirásek also managed to masterly describe the environment in the Chodish villages and as consequence his work echoed the loudest in Chodsko. Indeed, quite a new tradition begun at this time as Chodsko began to be formed; Chodsko began to realize its significance, the extent of its progressive traditions, and its famous ancestral legacy. — J. Kramář<sup>245</sup>

### 4.6.1 The historic novel *Psohlavci*

A comment like the one made by J. Kramář in the introduction to Jindřich Jindřich's *Chodsko*, assures the validity of the hypothesis that Jirásek's *Psohlavci* played a significant role in forming the perception of Chodsko in the minds of its people. Jindřich (1876–1967) was highly regarded as a composer and pianist; he was a composition student of Vítězslav Novák

<sup>243</sup> Shelemay, pp. 421–422.

<sup>244</sup> Adelaide Reyes Schramm, 'Ethnic Music, the Urban Area, and Ethnomusicology', *Sociologus*, 29 (1979), 1–21 (p. 17).

<sup>245</sup> Avšak do širokých vrstev lidových se dostává znalost o neohroženém boji Chodů za svobodu vlastně až letech osmdesátých, kdy roku 1884 začínají vycházet v *Květech* Jiráskovi "*Psohlavci*". Nebylo před Jiráskovým dílem u nás tak úchvatného a pravdivého podání historie selského povstání. Jiráskovi se však podařilo zachytit mistrně prostředí chodské vesnice, takže jeho dílo zanechalo největší ohlas přímo na Chodsku samém. Ba docela nová tradice začíná se v té době na Chodsku vytvářet; Chodsko si začíná uvědomovat svou velikost, velikost svých pokrokových tradic, slavný odkaz předků. Jindřich Jindřich, *Chodsko* [The Chod Region], p. 5.

and a piano student of Karel Hoffmeister at the Prague Conservatory. He accompanied the opera star Ema Destinová. Regarded as Chodsko's most significant ethnographer, the ethnography branch of Muzeum Chodska in Domažlice is dedicated to him and houses his collection of folk artefacts collected in Chodsko.

Well-known Czech literary figures, Božena Němcová and K.J. Erben, also used material gathered from Chodsko in their works. After praising the role of Němcová in making Chodsko well-known, Jindřich Jindřich, gave further credit to the novel and the opera *Psohlavci* for drawing attention to Chodsko. 'Permanent interest in Chodsko was kindled by Jirásek's beautiful novel, *Psohlavci*, and the opera of the same name by Kovařovic'.<sup>246</sup>

More support for the importance of *Psohlavci* in establishing the current impression of Chodsko, comes from the Czech historian PhDr. Eduard Maur, who agreed with Kramářik in regard to the influence of *Psohlavci*. Maur is credited with presenting one of the most balanced views of the history of Chodsko by communicating a realistic portrayal of Jan Sladký Kozina, the hero of Jirásek's novel. Zdeněk Procházka agreed that Maur's extensive article in the 1989 *Slovo k historii* was quite adequate to understand the basics of the relationship between Chodsko, its reality and myth, as it relates to Jan Sladký Kozina. In his article, Maur proposed a question about the origin of the popularity of the Chodish revolution and its leader. He answered his own question by stating, 'The easiest answer is that Kozina became famous due to Jirásek's *Psohlavci*'.<sup>247</sup>

The importance of *Psohlavci* does not go unnoticed by contemporary Chodish patriots — albeit with some reservations rather than unfettered enthusiasm. Jan Faschingbauer noted:

In the first place I think of the positive role it [the novel *Psohlavci*] plays. It popularised Chodsko during a time when, perhaps other regions had already lost their folk traditions, their national costume and music. It brought tourism to the region and mainly interest in the region. Thanks to

<sup>246</sup> Jindřich Jindřich, *Jindřichův chodský zpěvník díl I. [Jindřich Jindřich's Song Book of Chodish Songs]*, Fourth edn (Domažlice: Jindřich Jindřich, 1947), p. 13. 'Trvalý zájem o Chodsko vzbudil Jirásekův krásný román *'Psohlavci'* a stejnojmenná opera Kovařovicova'.

<sup>247</sup> Eduard Maur, 'Kozina a Lomikar', *Slovo k historii*, 1989, pp. 1–42 (p. 1). *Nejsnazší odpověď by byla, že Kozina získal slávu díky Jiráskovi a jeho Psohlavcům.*

it the local awareness developed and traditions preserved. That is one of the positive things gained from the novel.<sup>248</sup>

Regardless of how the hero of *Psohlavci*, Jan Sladký Kozina, was established in the minds of the Chodish and Czech people, the importance of the legend of Kozina, as well as the *pukl*, are linked to Chodsko by those who visit the region. Kamil Jindřich, director of the cultural centre and the information centre in Domažlice, had observed that tourists have a typical way of associating particular characteristics with Chodsko:

[...] for example if we did not talk about Kozina so much maybe there would be nothing in Chodsko. It's possible. Little by little this association — If someone might say there are going to Chodsko they would say there is Újezd, there is the statue of Kozina and there they can play the bagpipes. Simply, none of these can be excluded from a trip to Chodsko.<sup>249</sup>

The importance of Jirásek as a figure is not lost on Chodsko either. A partial bust of Jirásek can be seen on house No. 66 which overlooks the square in Domažlice. Jirásek lived there during his visits to Chodsko and this small memorial reinforces his association with Domažlice and Chodsko.



**Figure 97: Head of Alois Jirásek on the facade of house No. 66 in Domažlice**

<sup>248</sup> Jan Faschingbauer, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-24.9.2009-44.

<sup>249</sup> Kamil Jindřich, personal interview, trans. Michael Cwach, DVD-CZ-23.9.2009-42.



Certainly the establishment of the legend of Jan Sladký Kozina is largely due to the efforts of Alois Jirásek and *Psohlavci*. These relationships are further supported through the examination of the role that *Psohlavci* had in forming associations between Chodsko and the *pukl*.

#### 4.6.1.1 *The pukl and the novel*

Much of this thesis is concerned with how people of Chodsko perceive the *pukl* and its relationship to Chodsko within the framework of their own identity. Today, Chodsko is recognized as an ethnographic region in West Bohemia and this study wrestles with how the myth of Chodsko and Jan Sladký Kozina has influenced its relationship to the *pukl* and consequently musical tradition.

Many musical traditions are associated with communities that share a background and a history. With the exception of gender, most other aspects of identity — race, class, religious orientation, and descent — often fall under the broad umbrella of ethnicity. An ethnic group is composed of people within a larger society who have (or think they have) common ancestry, memories of a shared historical past, and elements in common, such as kinship, religious affiliation, language, or some combination of these.<sup>250</sup>

The shared musical background of the Chodish includes bagpipes of various types. Namely three types have been identified in Chapter 2. As such, it should not be unexpected to find bagpipes in works of literature, which are set in Chodsko, having references to music. Initially published as a serial in 1884 in the nationalistic magazine *Květy*, *Psohlavci* is an account of the peasant revolution led by Jan Sladký Kozina with his best friend, Jiskra Řehůřek, the *dudák* (bagpiper) playing an prominent role throughout.

Indeed, there are four bagpipers named in the *Psohlavci* and nine in attendance at the *masopust* celebration. Kozina's best friend, Jiskra Řehůřek, is a main character. Another named bagpiper is old Kuželka, from the village Stráž. He was the 'father and master of all bagpipers in the region'. Jiskra's father, old Řehůřek who played the fiddle equally well, was a

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<sup>250</sup> Shelemay, p. 422.

student of old Kuželka. The fourth named bagpiper, Kuba Konopík, the fledgling bagpiper, is introduced early in the novel as being under the tutelage of Jiskra.



**Figure 98: Illustration by Mikoláš Aleš depicting *masopust* in Chodsko (1900)**<sup>251 252</sup>

There is a considerable amount of anti-German sentiment in the novel. In the third paragraph of the novel, the Chods are described as protecting Bohemia from the Bavarians.<sup>253</sup> In *Psohlavci*, ‘German’ cruelty, the first mention of spilling of blood, and the heroic nature of Jan Sladký is illustrated in the abuse of the older *dudák* Řehůřek by two ‘Germans’. These events occurred when old Řehůřek was walking to Trhanov, the local manor, to stand-in for a sick bagpiper. On his way, he is met by two ‘German’ hunters from the manor who harshly

<sup>251</sup> Here a *pukl* with a *krátič* is shown from an illustration included in the 1983 edition of *Psohlavci*. As the novel is set in the late 1690s, mouth-blown *dudy*, would have been a more appropriate choice for the setting of the story as bellow-blown instruments were not known in Chodsko until the middle of the nineteenth century.

<sup>252</sup> Alois Jirásek, *Psohlavci* [*The Dogheads*], 9th edn (Prague: Albatros, 1982), p. [119].

<sup>253</sup> Jirásek, *Psohlavci* [*The Dogheads*], p. 9.

harassed Řehůřek. When Řehůřek had enough and wanted to go on his way, they forced him to play the ‘*dudy*’ on the spot and started to give him a beating suitable to *robota* (corvée).<sup>254</sup> <sup>255</sup> ‘This got the Chodish blood of the bagpiper boiling and he responded quickly, and even after they [the Germans] attacked him like enraged bears, he still was not afraid’.<sup>256</sup> Jan Sladký Kozina and his dog came to the rescue and beat off both attackers. The result of the episode is that the old *dudák* Řehůřek is blinded in one eye. This is only one result of the fight with the ‘Germans’; Old Řehůřek later goes blind in the other eye as the result of an infection.<sup>257</sup> Perhaps it is noteworthy, indeed symbolic, that the first act of violence depicted in the novel *Psohlavci* is perpetrated by two Germans on a bagpiper from Chodsko. By the time Czech readers reach this passage, Chodsko is well established as an area of land long protected by their own, the Chodish.

The images of land and blood are strong in *Psohlavci*. ‘As concisely stated in the nineteenth-century German couplet, ‘*Blut und Boden*’, blood and soil become mixed in national perceptions.’<sup>258</sup> Jirásek might have had a number of motivations for including the story of the abused bagpiper in the novel. Firstly, the hero of the novel is introduced as a person willing to defend the defenceless. Secondly, Jirásek is able to give a negative view of Germans.

Whether Jirásek was inspired to write this passage by an actual beating of a Chodish bagpiper is unknown. There was, however, a blind Chodish *dudák*, of which Jirásek was familiar. This was Josef Nejd, the ‘*nejveselejší*’ — most merry — bagpiper in Chodsko.<sup>259</sup> Apparently Jirásek met the bagpiper, Nejd known as ‘Hančl’ or ‘Židák’, at the parsonage in

<sup>254</sup> It is worthwhile to take note of Jirásek’s use of the word ‘*Němci*’ or ‘Germans’. If he had used the term ‘*Rakušané*’ or ‘Austrians’ then the episode would have carried a different meaning. Jirásek may have done this in order to avoid issues with the Austrian authorities.

<sup>255</sup> *Robota* was the system whereby the rural peasant class had to work a certain number of days of the week for the local lord.

<sup>256</sup> Tu se vzbouřila v dudákově chodská krev; zostra odpověděl a nezalekl se ani pak, když oba Němci jako rozzuření medvědi začali se naň sápat. Jirásek, *Psohlavci* [*The Dogheads*], pp. 35–36.

<sup>257</sup> The idea for a blind bagpiper may have partially come from meeting with the bagpiper Josef Hančl whose eyesight was poor as indicated on his permission papers that allowed him to play in the villages. Jirásek, *Psohlavci* [*The Dogheads*], pp. 35–36.

<sup>258</sup> Connor, p. 205.

<sup>259</sup> Rudolf Svačina, *Dudák Hančl* [*Bagpiper Hančl*], Rudolf Svačina (Domažlice: Rudolf Svačina, 1990), p. 3.

Trhanov. According to Arnošt Kolář, the bagpiper in *Psohlavci*, Jiskra, was inspired by Nejd. Nejd played for both Jirásek and his friend, university professor MUDr. Josef Thomayer, at the parish house in Trhanov in 1882.<sup>260</sup>

Josef Nejd has been given credit for relating a local supernatural belief to Jirásek, which Jirásek included in *Psohlavci*:

When Lomikar died, his soul was cast into a black glowing dog that still haunts the area [around Trhanov]. He appears every midnight for an hour by the rock on the corner of the garden of the manor house. It then proceeds to saunter in the alley of trees that were planted by Lomikar. The dog's eyes shine like lamps, and heaven help those who meet up with him. Old Kůška, that is, Šorša Vavrouš, once saw him when he was retuning in the night from the fair in Horšovský Týn.<sup>261</sup>

It is worth noting that even with anti-German sentiment found throughout *Psohlavci*, Czechs were allowed to publish these attitudes in their own language while part of the Austro-Hungarian Empire.

#### 4.6.2 *Psohlavci* the opera

The gap between a village folk song and a symphonic poem using it was massive, but it is significant for our consideration of European music that folklorists, composers, and many other intellectuals found it vital to bridge that gap. Folk music provided a means for understanding both the essence of, say, the Polish people [or we could say Czech or Chodish] and the ultimate expression of that essence in a national art music. — Philip Bohlman<sup>262</sup>

An example of bridging the gap between folk music and national art music is the opera *Psohlavci*. Based on Jirásek's novel, the opera premiered at the National Theatre in Prague in 1898. This work further linked the *pukl* with Chodsko. Firstly, bagpipers are included as part of the cast; as many as nine could be on stage during the *masopust* scene. Secondly, the connection between *pukl* and Chodsko would be further reinforced as the imitation of bagpipes is orchestrated in the score. Lastly, the Chodish folk-song, '*Zelený hájové*' is the first

<sup>260</sup> Arnošt Kolář, *Dudy [Bagpipes]* (Mlýnek: Arnošt Kolář, 1958), p. 14.

<sup>261</sup> 'Hdyž Lomikar humřil, bula jeho říšná duše zakletá do černýho vohnivýho psa, keryj tu eště straší. Hukáže se každýj den vod půlnoci do jedný hodiny hu kamenu na rohu pancký zahrady ha špacíruje se álejí, kerou dal vysázet Lomikar. Vočí mu svítí ako lampičky ha běda tomu, koho potká! Starýj Kůška ho viděl, tedy Šorša Vavrouš, dy jel v noci z Tejna z jermarku...' Svačina, Dudák Haněl [Bagpiper Haněl], p. 22.

<sup>262</sup> Bohlman, pp. 201–232 (p. 212).

melody sung in the opera. The song is closely associated with Chodsko and the *pukl*. Aspects of this last point are examined in detail in Chapter 10. As a whole, people who attended performances of *Psohlavci* would have left the performances and linked the *pukl* with Chodsko if they had not already done so.

There are a number of associations that can be made between the *pukl* and its role in opera. A series of events likely caused the opera to appear in the form it did. Firstly, the popularity of Jirásek's novel supplied fertile ground for the story to have acceptance on the national stage. The pan-Slavic movement of the time was strong at the time and was expressed through a large exhibition held in Prague; this was the Czechoslovak Ethnographic Exhibition of 1895. Indeed, it is noteworthy that composer of *Psohlavci*, Karel Kovařovic, probably spent considerable time at the Czechoslovak Ethnographic Exhibition:

He [Kovařovic] had some years' experience as orchestra and choral conductor before he got his chance of proving his remarkable talent in this branch of his art. This occurred in 1895, when Professor Hostinský suggested Kovařovic as the right man to organize a good orchestra and conduct the concerts of the Ethnographical Exhibition in Prague. His great popular success in this capacity seemed to point him out as the ideal conductor for the National Theatre.<sup>263</sup>

Obviously, Kovařovic met with some success as a conductor at the exhibition. It is likely that some inspiration for aspects of his opera came from time spent at the Exhibition of 1895. Aware of this, Rosa Newmarch, commented that '[it] was probably [due] to the experience of the Exhibition of 1895, which brought him in contact with many sides of the folk spirit, that Kovařovic owed this impulse'.<sup>264</sup> Indeed, it seems that Kovařovic had ample opportunities to hear and meet Chodish musicians. Zdeněk Bláha wrote that:

[...] the rural band including Jan Kobes from Domažlice, clarinettist Jan Duffek, known as Salka from Tlumačov and the fiddler Jan Duffek, known as Kameníček from Pasečnice who shined at the ethnographic exhibition in Prague in 1895. These uncles played for six months in front of the

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<sup>263</sup> Rosa Newmarch, *The Music of Czechoslovakia* (London: Oxford University Press, 1942), p. 176.

<sup>264</sup> Newmarch, p. 180.

Chodish cottage ‘U tři Chodů’ [At the Three Chods], where they played the songs of their home region for thousands of visitors from Bohemia, Moravia and distant lands.”<sup>265</sup>

As this trio from Chodsko played at the exhibition for six months, it is unlikely that Kovařovic could have avoided contact with the Chodish musicians. Perhaps this was one of the reasons Kovařovic imitates bagpipes in the score of *Psohlavci*. Musicologists have recognized the significance of Czech composers who have mimicked the sound of bagpipe in their works.

Michael Beckerman, a recognized authority on Czech Music, wrote in regard to the importance of the symbolic sound of bagpipes for Czech music, ‘Indeed the bagpipe, with its drones and accompanying wind band, seems to have functioned as a sound ideal; as a symbol of the pastoral, it was part of what Dahlhaus would call the “acoustical substratum” of the Czech composer.’<sup>266</sup> The English musicologist, John Tyrrell, echoed the attention given by Czech composers to ‘the bagpiper and his music in Czech opera’. In an unpublished work, he wrote in regard to Kovařovic’s *Psohlavci*:

[...] the bagpiper Jiskra Řehůřek is one of the chief characters and could hardly have been omitted from the opera. And, with a work dealing with the character and history of a particular part of the country, the Chodish region in southern [sic.] Bohemia, it would be unthinkable for one of the chief distinctions of the region, its bagpiping tradition, to be omitted.<sup>267</sup>

Rosa Newmarch, the English music critic noticed that Kovařovic used the motive of the bagpipe. ‘He uses the folk-colouring most effectively in the vigorous choral numbers and occasionally in the orchestration, where he echoes the bagpipes and other old-fashioned instruments in use among the people’.<sup>268</sup>

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<sup>265</sup> Bláha, p. 1. ‘... malá selská muzika—domažlický dudák Jan Kobes s pjíškačem Janem Duffkem—Salkou z Tlumačova a houdkem Janem Duffkem—Kameníčkem—z Pasečnice, která zazářila na Národopisné výstavě v Praze roku 1895. Šest měsíců hráli tito stryjčkové před Chodskou chalupou v hospodě “U tři Chodů”, kde rozdávali tisícům návštěvníkům z Čech, Moravy i daleké ciziny písničky rodného kraje.’

<sup>266</sup> Michael Beckerman, ‘In Search of Czechness in Music’, *19th-Century Music*, 10 (1986), 61–73 (pp. 70–71).

<sup>267</sup> John Tyrrell, ‘Švanda and His Successors: The Bagpiper and His Music in Czech Opera (provisional Version (2009); Originally Delivered at Smetana Conference, San Diego, 1983)’ (presented at the International Smetana Conference, San Diego, 2009), p. 3.

<sup>268</sup> Newmarch, p. 180.

#### 4.6.2.1 *Source of masopust's inclusion in the opera*

Not only are sounds of *dudy* or *pukl* imitated in the score, the stage directions of the opera make clear that nine costumed Chodish bagpipers are to be on stage for the *masopust* scene. These are, however, curious instructions. Why are there specific instructions for nine bagpipers to be on stage during the *masopust* scene? On one level the answer is simple. As the opera is based on the novel, it is not unexpected to find that Jirásek include nine bagpipers as being in attendance during *masopust* in the *Psohlavci*.<sup>269</sup> As this is a significant number of bagpipers, perhaps Jirásek wanted to imply that it was an event that all of Chodsko was present. Yet, the question has still not been sufficiently answered. As there is no known tradition that would account for nine bagpipers, why did Jirásek include this number at the *masopust* festivities?

The answer apparently comes from some information gathered by Jirásek when he was in Chodsko in 1882. A revealing passage was located in the notebook that Jirásek's kept on his journey to Chodsko, on page 39 the words '*jednou o masopustě / 9 dudáků*' was discovered during a visit to the archives at PNP. An obvious interpretation, and the only viable one, is that Jirásek was informed during his visit to Chodsko that at a certain carnival celebration there were nine bagpipers in attendance; a statistic that he subsequently included in his novel.

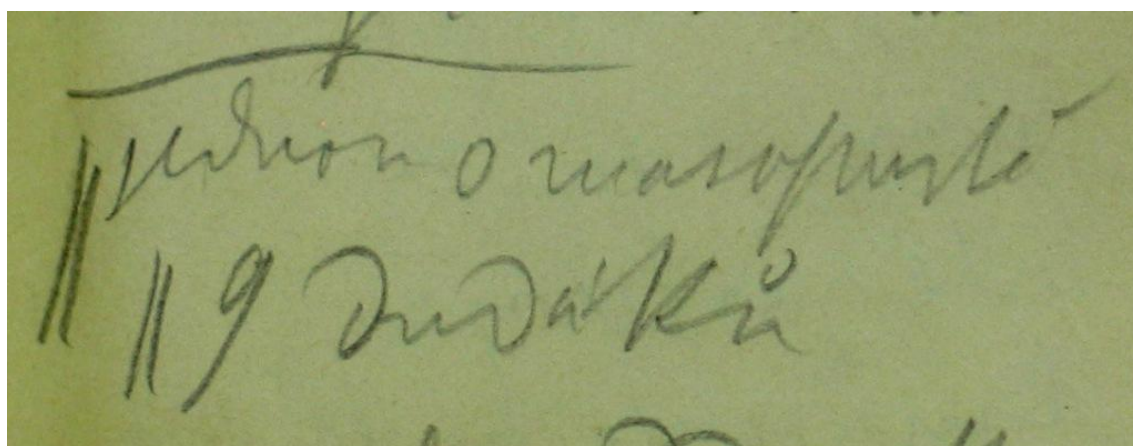


Figure 99: Jirásek notes 9 *dudáků* (9 bagpipers) in relation to *masopust* (carnival)<sup>270</sup>

<sup>269</sup> Jirásek, *Psohlavci* [*The Dogheads*], p. 122.

<sup>270</sup> Alois Jirásek, 'Jiráskův zápisník 1882 [Jirásek's notebook, 1882]' (Chodsko, 1882), p. 39, Zámek Staré Hradky u Libáně [The Chateau of Staré Hradky by Libáně], Památník národního písemnictví [Museum of Czech Literature].



This detail, in turn, is the basis for the stage instructions for Act Five which include that a group of ‘nine bagpipers in caps with ribbons and cock feathers’ is required.<sup>271</sup> If these staged directions were followed, assumedly they were in the earliest productions conducted by Kovařovic, this spectacle would have linked either the *dudy* and/or *pukl* — depending on which was used — to Chodsko in the minds of the audience.

Having had the opportunity to review all the existing photographic documentation of productions of *Psohlavci* held by the archives of the National Theatre in Prague, no evidence of nine bagpipers on stage during the *masopust* scene was discovered. Keeping mind that the photographic material from production from the years previous to 1921 — the period when Kovařovic was musical director of the National Theatre — was sparse in comparison to those of latter decades. It was possible to discover one photograph from the 1985 production of *Psohlavci* that included at least four *pukl* on stage. It would be hard to image that the *pukl*, being represented in noteworthy numbers, was not linked in some way to Jan Kozina Sladký, Chodsko, as well as, *masopust* celebrations.



**Figure 100: The ballet — *masopust* scene from 1985 production of *Psohlavci*** <sup>272</sup>

<sup>271</sup> ‘Průvod voraček: Devět dudáků v čepicích, s pentlemi a kohoutími péry.’ Kovařovic, p. 44.

<sup>272</sup> Photo from the 1985 production of *Psohlavci*. From the archive of the National Theatre in Prague. Photo identification number O 289h-24h. Used with permission. Although, the prescribed nine bagpipers are not present, at least four *pukl* players are on stage.

To further satisfy a curiosity about the use of ‘Czech’ bagpipes by the National Theatre a call to the costume and theatrical property department of the National Theatre was arranged. During a interesting visit it was ascertained that it was unlikely the theatre could outfit nine *pukl* players with their current inventory. It was discovered, nonetheless, that the National Theatre’s collection of bagpipes includes one genuine *pukl*, which looked to have been made by the firm, Amati. There are five mock *pukl*-like bagpipes plus what appears to be one Moravian bagpipe and remnants of Slovakian bagpipes.

Not only was the *pukl* linked to Chodsko through the operatic version of *Psohlavci* with its use as a prop and imitated in the score, but a national song was linked to Chodsko as well. The song ‘*Zelený Hájové*’ is the first melody sung in the opera. Again, it might have been the Czechoslovak Ethnographic Exhibition of 1895 that might have inspired Kovařovic to include the song. According to Rosa Newmarch, Kovařovic presented the opening song ‘[...] in the folk style, lamenting the sorrows which have befallen the country’.<sup>273</sup> This song, ‘*Zelený hájové*’, is not only a song sung in the folk style, but is indeed a true folk-song (Chapter 8). In the opening scene Kovařovic borrowed the ‘Chodish’ folk melody ‘*Zelený hájové*’. Here a beautiful, straight-forward folk melody, starting with the attractive outline of a major triad, has been adapted for utilization in an opera.

This is an example of national music becoming nationalistic music. This phenomenon is best described by Philip Bohlman: ‘Nationalist music comes into being through top-down cultural and political work, just the opposite of national music. Rather than representing something pre-existent and quintessential — culturally prior to the nation — nationalist music represents cultural boundaries that have political purposes.’<sup>274</sup> To expand upon this thought, this top-down movement might be the reason why the *pukl* is considered in some circles, a nationalist instrument — a Czech instrument, rather than a Chodish instrument. This might have come to fruition through association with all the forms of works such as *Psohlavci*, which

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<sup>273</sup> Newmarch, p. 180.

<sup>274</sup> Philip V. Bohlman, *Music, Nationalism, and the Making of the New Europe*, Second (New York: Routledge, 2011), p. 87.

came from ‘top-down cultural and political work’ in which nationalistic goals were represented.

Bohlman also suggests that nationalist music has a geographic component. ‘To discover nationalist music, we seldom need to look much farther than those places where there are competing historical claims for land.’<sup>275</sup> The location of Chodsko is critical in understanding its role in Czech identity and nationalism. Although the region’s ownership has not been contested as often, or as recently, as other regions in the world, it has been owned by ‘foreign’ lords such as the nemesis of Kozina, the Lamminger family, and in more recent times has been on the front lines during the Cold War protecting Czechoslovakia from ‘imperialistic’ powers such as the United States.

Not only was the opera *Psohlavci* important to the Czech nation, it was important to the residents of Chodsko too. Vlastimil Konrády, currently vice-director of the ZUŠ in Domažlice related a story of the apparent realism that the opera had on one Chodish audience member at the National Theatre in Prague. This narrative appears in translation below:

The composer Karel Kovařovic won, mainly because of the popularity of our region, a competition of original Czech operas and became the head of the National Theatre. In May 1898 a special train took people from Chodsko in order to see one of the first performances of this opera [*Psohlavci*]. They were heartily welcomed by the Prague newspapers. It was the experience of a life time. Jindřich Jindřich noted in one of his ethnographic works concerning Chodish humour an episode that occurred during the performance: One of the Chodish members of the audience believed Kozina’s struggle with the bailiff to such a degree that he shouted out to the entire theatre: ‘Kozina, don’t give up, our privileges are still valid!’ as he waved his *čakan* [a type of weapon] wildly in the air and wanted to run up on stage to help.<sup>276</sup>

Not only was the opera popular among Czechs, some sympathetic foreigners such as Rosa Newmarch (1857–1940) the British music critic, wrote glowingly and confirmed the

<sup>275</sup> Bohlman, p. 87.

<sup>276</sup> František Píkhart, *Domažlice včera, dnes a zítra* [*Domažlice, Yesterday, Today and Tomorrow*] (Domažlice: Měský národní výbor, 1971), p. 150. *Skladatel Karel Kovařovic zvítězil, hlavně popularitou našeho kraje, v soutěži o původní českou operu a stal se pak šéfem opery ND. Celý zvláštní vlak vezl v květnu roku 1898 Domažlické a Chody na jednu z prvních repríz tohoto díla. Pražské noviny je srdečně vítaly, pro účastníky zájezdu stalo se představení opery zážitkem na celý život. Jindřich Jindřich zaznamenal v národopisném díle Chodsko humornou příhodu, která se stala v průběhu představení: jeden z Chodů se tak užil do děje, že při zápase Koziny s panskými dráby zvolal na celé divadlo: “Kozino, nedyj se, naše práva platí!” A mával divoce čakanou a chtěl běžet na jeviště na pomoc.*

popularity of *Psohlavci*. These comments, which allude to the problems of nationalistic taste playing a role in the world of opera, are the result of her visits of productions at the National Theatre in Prague in June of 1919:

Every time the opera is announced the Narodni Divadlo is packed from stall to gallery. Had the work emanated from Russia or Italy we should have heard it in England by now. But we have to remember that Bohemian music has had to force its way through a *cheveux-de-frise* of German prejudice before it could reach to other lands.<sup>277</sup>

Newmarch also included praise for *Psohlavci* in her book about music in Czechoslovakia. “The strongest musical impression of my visit to Prague was undoubtedly a fine performance of Karel Kovařovic’s great historical opera, “*Psohlavci*” — the Dog-headed Folk” [...].<sup>278</sup> This is high praise indeed. Apparently Newmarch held Kovařovic in higher regard than Smetana. Her opinion of three of Smetana’s operas, *Libuše*, *The Bartered Bride*, and *The Two Widows* was not congratulatory as she wrote ‘much of Smetana’s operatic music has become “out of date and out of using” ’<sup>279</sup> In time, Smetana’s music prevailed and Kovařovic’s largely forgotten.

The popularity of the opera *Psohlavci* is further supported by a unique document. It is a postcard that depicts Jiskra with a *pukl*. It shows the *Psohlavci* must have been an event, perhaps similar to a Broadway play with a year’s run with no indication of declining popularity. Here V. Sýkora is asking a Ms. Lippert on a rendezvous to the opera. The following is a translation of the Czech on the postcard. ‘Dear Karla! Why don't I get even a sentence from you? Are you doing so well that you have forgotten about Prague? When are we going to *Psohlavci* together? Sincere greetings! V Sýkora.’<sup>280</sup> Obviously the opera must have had some meaning to Sýkora as he wrote this request on the front of a postcard with one of the opera’s primary characters.

<sup>277</sup> Newmarch, 592–595 (p. 595).

<sup>278</sup> Newmarch, 592–595 (p. 594).

<sup>279</sup> Newmarch, 592–595 (p. 594).

<sup>280</sup> This note, dated 30 October 1899 from V. Sýkora is postmarked as being from the Vinohrady district of Prague and is addressed to Karlička Lippertová in Prachatice in South Bohemia. The postcard was printed by Joe. R. Vilímek. The message is takes up the original free space of a post card with bagpipe. This is the transcription of the Czech: *Milá Karličko! Proč pak nedostanu od ni ani řádky? Vede se jí tak dobře, že na Prahu zapomněla? Kdy pak půjdeme spolu na ty "Psohlavce"? Srdečný pozdrav! V Sýkora.* [Václav Sykora].

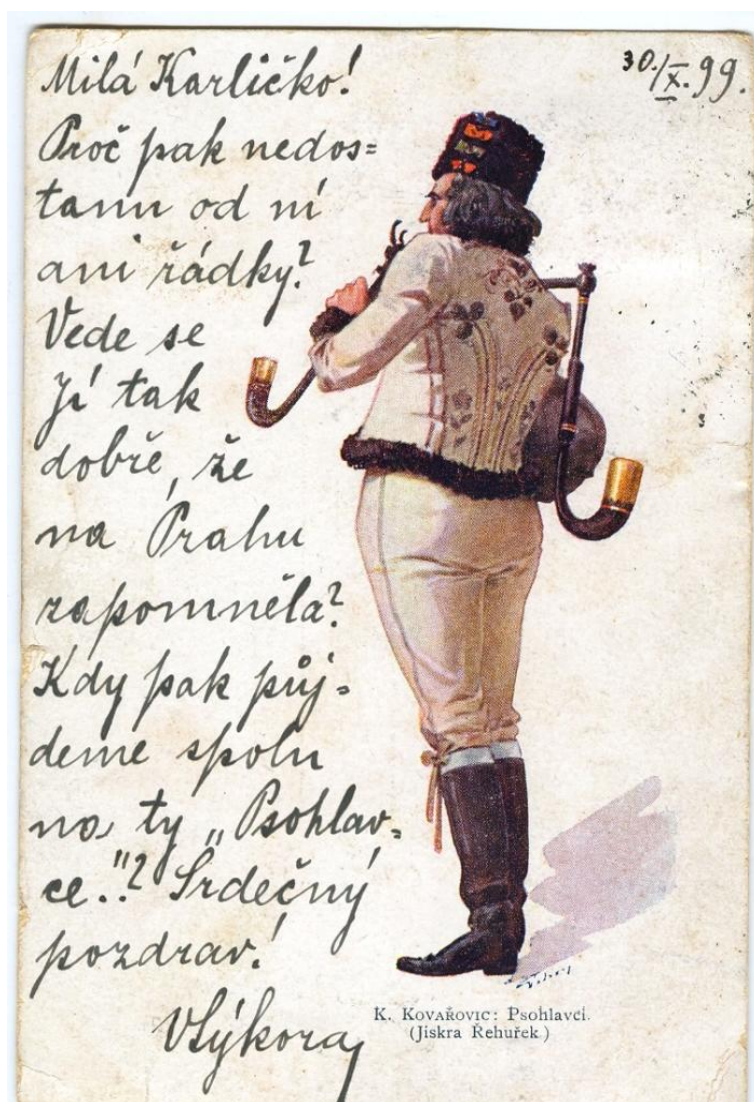


Figure 101: Postcard for the opera *Psohlavci* (1899)

Versions of Jirásek's *Psohlavci* were further disseminated by two film versions (1931 and 1955) and a made for television version of the opera in 1985.<sup>281</sup>

#### 4.7 Bohemian — but of Bavarian derivation

An ironic aspect of the linkage between the *pukl* and Chodsko is that even though the *pukl* is closely identified with Chodsko, it might be regarded as a Bavarian instrument today if it had not been introduced, played and subsequently associated with Chodsko.

The depth of myth in Bohemia today is demonstrated in an example that parallels the introduction of the *pukl* to Bohemia from Bavaria. Like the *pukl*, which has become Chodish,

<sup>281</sup> Jan Holoubek mentioned that he performed as a bagpiper in the television production. Jan Holoubek, personal interview, trans. Michael Cwach, Klenčí, DVD-CZ-25.9.2009-46.

Bohemian or Czech, 'Czech' beer also owes a lot to Germans. The significance of the beer is reflected in statistics that Czech Republic is the highest per capita consumption of beer in the world.<sup>282</sup> Evidently, this statistic has been a 'truth' for some centuries. The English traveller and observer, Fynes Moryson, made observations of early seventeenth-century Bohemia before the dawn of the Thirty Years' War:

The excesse of the Bohemians in drincking is no lesse then of the Germans, yea greater in respect of the weomen, who drincke almost in as great excesse as the men, wherein the wemen of Germany are most temperate.<sup>283</sup>

A truism today, as neither Czech men or women are not typically known as temperate, it is also true that where there is a *pukl*, beer is not far away.

It is noteworthy that the arrival of what is thought of as a Czech instrument, the *pukl* and 'Czech beer' owe much to their Bavarian neighbours. The cities of České Budějovice and Plzeň are most often mentioned and internationally recognizable as places where 'Czech' beers are brewed. What is often forgotten is that both centres of beer brewing had significant Germanic populations that were involved in beer brewing and it was 'German' — not 'Czech', expertise that was the foundation of the modern 'Czech' breweries in each of these places. As the *pukl* was introduced into Chodsko in the middle of the nineteenth century from neighbouring Bavaria, so too, did the brewers of Plzeň appeal to a young Bavarian, Josef Groll, to be their master brewer in 1842.<sup>284</sup> The appearance of these 'imports', the *pukl* and brewing expertise, both from Bavaria, appear to have taken place within a decade of each other. But today, the German or Bavarian aspects of the origins of these assets are rarely mentioned or glossed over

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<sup>282</sup> 'Top 20 Beer Drinking Countries - CNBC'

<[http://www.cnbc.com/id/26789471/Top\\_20\\_Beer\\_Drinking\\_Countries?slide=21](http://www.cnbc.com/id/26789471/Top_20_Beer_Drinking_Countries?slide=21)> [accessed 21 June 2010].

<sup>283</sup> Charles Hughes, 'Shakespeare's Europe; Unpublished Chapters of F...'

<<http://www.archive.org/stream/shakespeareseurooomoryuoft#page/276/mode/2up/search/bohemians>> [accessed 21 June 2010].

<sup>284</sup> Plzeňský Prazdroj, a. s., 'History of Plzensky Prazdroj' <<http://www.prazdroj.cz/en/come-and-visit/pilsen-brewery/history-of-brewing-in-pilsen>> [accessed 21 June 2010]. 'In 1839 the licensed brewers decided to join together and become shareholders in a modern brewery, which was to produce sufficient quality beer. In 1842 the Burgess' Brewery opened its gates for the first time to welcome the acknowledged expert from Bavaria, the brewer Josef Groll. Not yet thirty, he succeeded in brewing the first brew of the golden, crisp and exceptionally tasty bottom-fermented beer - Pilsen lager.'

entirely in most sources that the *pukl* and ‘Czech’ beer are thought of as being entirely Czech innovations.

#### 4.8 *Psohlavci*’s ebbing relevance in the modern era

We are committed to Jirásek, and he is closer to us — closer than to the old capitalist society — which he masterfully portrayed in his work, and his volume directs our tradition forward towards freedom and prosperity for the nation. His work teaches us, therefore, the correct view of our past, strengthens our national conscience and fulfils us daily with optimism and faith in the creative power of people. — Klement Gottwald <sup>285</sup>

The short text included above signed by the communist President of Czechoslovakia was added to the front matter of the 1952 edition of Jirásek’s novel *Psohlavci*. Gottwald was a communist and as well as a Stalinist. But he also expressed nationalistic views — always an effective tactic to bolster any political philosophy — reflected in his reverence for Jirásek’s work.

Currently, the importance of the novel *Psohlavci* is not apparent. When asked about the figure, Jan Sladký Kozina, the responses given by people living in Chodsko are mixed. This is perhaps due to the notion that Jirásek’s historical novel, *Psohlavci* has been discredited, for its use by different regimes such as Gottwald’s. There is a pervasive feeling among a portion of the population in Chodsko that the socialist/communist era was a time of manipulation and they do not wish to reflect upon any experiences associated with that ideology. As a consequence, *Psohlavci* is not as influential or respected with the present population as it was with previous generations.

The result of the communist manipulation is that at times, students took little note of some of their required reading. *Psohlavci* was required reading in communist Czechoslovakia, but that does not mean that everyone has read it. I asked Jaromír Konrady, maker of bagpipes, in Domažlice if bagpipes and *Psohlavci* are related. He stated there is no relation between

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<sup>285</sup> Alois Jirásek, *Psohlavci* [*The Dogheads*] (Prague: Mladá fronta, 1954), p. [5]. *Hlásíme se k Jiráskovi, a je nám blízký — bližší než staré společnosti kapitalistické — že ve svém díle mistrně vystihl, které to naše tradice vedou vpřed, k svobodě a k rozkvětu národa. Jeho dílo nás učí tedy správnému pohledu na naši minulost, posiluje naše národní sebevědomí a plní nás dějinným optimismem a vírou v tvořivé síly lidu.*



bagpipes and *Psohlavci*. He admitted, however, that he had not read the novel, even though he attended school when *Psohlavci* was required reading.

However, Jan Faschingbauer, former string-bass player in 'DDM', has read *Psohlavci* and his remarks show that he holds a mixed view of the work.

I read it. I don't remember the details [...]. The negative things I see as a person interested in history. I see that the novel was fiction, it was a novel, and of course it wasn't factual history. It was sort of a cliché that destroyed or through time destroyed the historical truth. The old Chodish people in the villages stopped making distinctions between what their ancestors and parents said to them — the oral tradition — and what Jirásek wrote. Jirásek was very famous. The people in the village started trading their reality with the novel's reality. I think this was a little negative. It took a while, a generation of young historians to correct it and get the cliché back to its proper proportion, so that Chodish action was not a military action but a relatively normal peasant rebellion.<sup>286</sup>

Roman Kalous has commented that past and current views of *Psohlavci* are at odds. He agrees the opera version of *Psohlavci* was relevant at one time, but it means little to him in comparison to the folklore groups in which he has been involved:

Certainly they presented the opera in the National Theatre and it became an accent in their identity. But it means little to me. It doesn't register for me in to the degree that 'Mláda dudácká muzika' or 'Postřekovská dudácká muzika' does.... It is something distant.<sup>287</sup>

Jan Faschingbauer also chose to point out that Chodsko's true image was twisted to advance socialist causes and with the passing of the old regime, a renaissance has been taking place in Chodsko involving traditional habits of the region including the wearing of *kroje*:

My personal opinion is that I think there is a wave of an awakening taking place in Chodsko and it's natural. The conscience among the young people is growing. People of my generation, who did not have national costumes, now have them. They go to events in the national costume, weddings and it is becoming a natural part of life and I like it very much. I think it is a healthy reaction, after the fall of communism, since Chodsko was to fit into their ideology of watching the border and shooting people. The [true] Chodish idea was useless. From my perspective, a portion of the people has returned the correct thinking. Of course, the issue is certainly much more

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<sup>286</sup> Jan Faschingbauer, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-24.9.2009-43.

<sup>287</sup> Roman Kalous, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-13.10.2009-66.

complicated; they needed the ideology so they undermined the activity. They needed the folklore. The festivals perhaps, but only so that the folk traditions served the communist ideology....

I remember it as a boy. Simply, during a parade there was a border guard, with a dog and a machine gun and he had dogheads insignias on their uniform collars. Behind him walked Chodish man with a banner. The communist ideology went against the fundamentals of the Chodish consciences. The Chodish self-conscience is filled with the idea of freedom. That idea bonded everyone together. I am glad that has ended, and it is returning to its place, as it should. People now have it naturally, or they don't have it, but I think it is growing and gaining in value. People now don't have to do it for some political favour. So I am happy. That is my observation.

It is interesting that in the Czech Republic today, there are mainly two geographic areas that are associated with bagpipes. These are the Strakonice region, also known as Prácheňsko, and the Chodish region. Each of these regions has a powerful myth or legend that is known to the rest of the country in which a bagpiper is portrayed. In the case of Strakonice it is the legend of the bagpiper named Švanda and in the Chodish region the bagpiper, Jiskra Řehůřek, included in the novel *Psohlavci*.

The importance of the *pukl* to Chodsko can be inferred from a visit to Domažlice on 16 August 2009 by the President of the Czech Republic, Václav Klaus. He visited the Chodish Festival and was welcomed by mayor, Ing. Miroslav Mach in the ceremonial room of the town hall. This is the same room in which civil wedding ceremonies are performed. Clearly, two aspects of the President's reception indicated that the *pukl* is emblematic of Chodsko and is relevant today.

Firstly, the musical group that was chosen to entertain the President was a bagpipe band, Domažlická dudácká muzika, in which the *pukl* is played. Secondly, the town of Domažlice presented gifts from the city to the President; one of these was a larger version of the *chodský koláč* and the other was a *pukl* made by Jan Frei. This *pukl* was adorned with symbols of Chodsko. One of the most visible was a wooden badge hanging from the neck of the *pukl* — a silhouette of a dog's head with a long tongue. Clearly, this silhouette that Mr. Frei used was modelled after the *Psohlavci* symbol drawn by Mikoláš Aleš, which appeared in illustrated versions of Jirásek's novel *Psohlavci*. In the 1954 edition of *Psohlavci* the dark

silhouette of a dog's head with a long tongue is the only illustration in the novel.<sup>288</sup> Jiří Trnka, an artist known for his animation, also used a very similar silhouette of a dog's head in the 'The Judgment of God' included in *Legends of Old Bohemia* by Jirásek.<sup>289</sup> During the presentation of the *pukl*, Václav Buršík, a *pukl* player from the village of Díly, stepped forward to give some assistance to the President.



Figure 102: Václav Buršík and the President Klaus with *pukl* No. 24 by Jan Frei

## 4.9 Chapter Summary

Chodsko in southwestern Bohemia is one of the most uniquely identifiable regions of the Czech Republic. The uniqueness of Chodsko is in part a result of the topography of the region as well as folkloric musicking activities that include the *pukl*.

<sup>288</sup> Jirásek, *Psohlavci [The Dogheads]*, p. 7.

<sup>289</sup> Jirásek, *Legends of Old Bohemia*, p. 291.

As nations can be regarded as an extended family, national and regional identity can grow from seeds planted in legends and myths of which the main characters are some of the earliest members of the national Czech family. Alois Jirásek wrote the historical novel *Psohlavci* and compiled 'Old Legends of Bohemia' which brought renewed awareness of Chodsko's significance to those living in Chodsko as well as the entire Czech nation. *Psohlavci*, as a novel, opera, or film, help established Chodsko as it is understood today. These works have further established and strengthened associations between Chodsko and the *pukl*.

It is assumed that the visual impact left on those attending performances of the opera *Psohlavci* contributed to the linkage that exists between Chodsko and the *pukl*. Jiskra, the bagpiper, with bagpipes held in his arms, is the second character to appear on stage. The impression of seeing the hero of Chodsko and its people, Jan Sladký Kozina, with his best friend, Jiskra, the bagpiper on the stage of the National Theatre in Prague, and at other regional theatres, influenced how the musicking of Chodish was perceived.<sup>290</sup> This impression would have been significant, as the *pukl*, with its uncommon appearance, would have been a source of exoticism for audience members. Further associations with Chodsko would come from the opera as it included the Chodish folk-song '*Zelený hájové*'. The use of this song in the opera is example of what Philip Bohlman described as top-down cultural and political work — national music becoming nationalistic music.

However, the influence of Jirásek's *Psohlavci* is less than it once was, but actions demonstrated at the visit of President Klaus' visit to Domažlice in 2009 indicate that the *pukl* is an important part of Chodish identity. Many events such as these are built on the foundation of what can be term a 'Chodish house', partly established by Jirásek. This foundation might not be easily observed, obscured as it is with weeds and overgrown bush of contemporary life, but it still provides the ever present base upon which Chodish activities are fostered.

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<sup>290</sup> Even though *Psohlavci* has had found great success on stages in the past, Zdeněk Vímr, choirmaster of the Plzeň Opera, conveyed that it was unlikely that the opera would be performed again.

## Chapter 5: Making the *pukl* for the Chodish region

‘[...] makers of bagpipes deserve thanks and recognition, as it also supported the spread of bagpipe music in Chodsko.’ — Rudolf Svačina<sup>291</sup>

Rudolf Svačina’s statement recognizes that *pukl* makers have served an important function by making instruments for musicians in Chodsko. Indeed Chodsko has been the principal region for making the *pukl* from the later part of the nineteenth century until today. The Chodish school of *pukl* making was initiated by Wolfgang ‘Bolfík’ Šteffek (1842–1923). There are, however, other significant makers that have lived and are living outside of Chodsko. Their instruments are linked to Chodsko either by being played in the region or featuring technical aspects, such as fine-tuning screws, developed in Chodsko.

The cultural contribution of musical instrument making is supported by Bonnie Wade, ‘When people design and craft instruments, they both express cultural values and create musical practices through them’.<sup>292</sup> Indeed, the *pukl* is an aspect of expressing the cultural values of a region and allows musicians to express the music of the Chodish people in a particular way.

The maker’s role is made clearer when one considers what Wade has insightfully conveyed, ‘[s]ome instruments carry extra-musical associations so clear and strong that the mere sound of them will transmit meaning to anyone in a knowledgeable group’.<sup>293</sup> Wade supported this with an illustration of the *didgeridoo*. Its appearance and sound call to mind the Australian outback. In a similar manner the appearance and sound of *pukl* will conjure associations such as the Chodish festival in Domažlice, the International Bagpipe Festival in Strakonice or any other place where sights and sounds of the *pukl* have been experienced.

*Pukl* makers are highly regarded by players of the *pukl*. Players display their satisfaction with a maker in various ways. A player can recommend a maker to those requiring *pukl* repairs

<sup>291</sup> Svačina, *Dudáci a dudácká muzika na Chodsku [Bagpipers and bagpipe bands in Chodsko]*, p. 36. ‘... výrobci dud patří dík a uznání, neboť se rovněž zasloužili o rozšíření dudácké muziky na Chodsku.’

<sup>292</sup> Bonnie C. Wade, *Thinking Musically: Experiencing Music, Expressing Culture* (New York: Oxford University Press, 2009), p. 35.

<sup>293</sup> Wade, p. 48.

or to those who desire to purchase a new instrument. Perhaps, the most complimentary way that players display satisfaction is demonstrated by those who play a particular *pukl* over an extensive time period. Wade observed that other cultures also hold makers of their instruments in high esteem:

‘People change instruments technologically on a regular basis [...]. No matter how technological a process, the manufacturing of an instrument can become imbued with deep meaning and the maker of an instrument be deemed a person of special cultural significance. The making of gongs in Java and Bali is a spiritually charged craft.’<sup>294</sup>

Like makers of gongs in Java and Bali, the makers of the Chodish *pukl* are of ‘special cultural significance’. There is a sincerity that comes from national or regional instruments made in the place with which they are uniquely associated. This applies to such instruments as the Argentine *bandoneón*, Persian *tār* (تار), and the Chodish *pukl*. If any of these were made in a ‘foreign’ land it might be perceived as not having the ‘soul’ as one made in its ‘native’ land. A regional musical instrument, if it is to be genuine, needs to be made of local materials. For example, knowing that the wood used for a particular *pukl* came from a tree that grew in Chodsko is more meaningful to its authenticity.

For reasons such as these, makers of Chodish *pukl* living and making their instruments in Bohemia are an important link in the chain of folklore music in Chodsko and of ‘special cultural significance’. With each completed instrument that is played in Chodsko, the makers have added a thread to the tapestry of the region.

The following section of this chapter includes an introduction to the Chodish school of bagpipe making. It includes a hypothesis that the first *pukl* introduced to Chodsko were likely assembled from components made by craftsmen such turners, tinsmiths, and those who worked with animal skins and leather. The chapter continues with profiles of makers of *pukl* played in Chodsko. These summaries include biographical information of each maker and descriptions of aspects observed or associated with their *pukl*. This is followed by a section

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<sup>294</sup> Wade, pp. 56–57.

that juxtaposes, such topics as the material used in the construction of these *pukl* as well as a discussion of prices and collectability.

### 5.1 The Chodish school of *pukl* making

Each of the makers that have made, and currently make, the *pukl* have included details, innovations, or ‘improvements’ of their own, however, their instruments are all identifiable as being part of the same school; indeed today’s makers ‘stand on the shoulders’ of past craftsmen who employed designs and features common to all *pukl*. The Chodish *pukl* can be identified as being part of a single tradition, similar to the customs found in violin making. Traditionally, violins belong to one of three schools of violin making: Italian, French and German. Each violin can be identified as part of that school even though they are not necessarily made by the same maker.

The Chodish school of *pukl* making was founded by an individual, ‘Bolfik’ Šteffek; after his death the tradition was carried on by his son ‘Vuk’ Šteffek. These two generations of Šteffeks are therefore akin to the Amati family. As the Chodish model of the ‘classical’ *polnischer Bock* was developed by the older Šteffek, these *pukl* became the basis for *pukl* made by three generations of the Konrady family. Therefore, the Konrady family of makers can be considered analogous to the Stradivari family among makers of Chodish *pukl*. Just as the Stradivari’s workshop was making instruments based on traditions established by Amati, the Konradys appear to have made, and continue to make, more robust versions of the original design established by ‘Bolfik’ Šteffek.

Just as there were other fine makers of string instruments in Italy, besides the Amati and Stradivari families, other capable makers belong to the Chodish school of *pukl* making. They have created quality instruments with variation in details such as the bellows (with or without decoration), *roztruby*, and timbre. Each of these or other unnamed characteristics might or might not suite the tastes of particular players. It is, however, immaterial if current makers have chosen to reject ideas from the ‘founders’ of the Chodish school, or conversely, have implemented their own ‘patents’.



The practical demonstration of this is that all *pukl* in the Chodsko, from various makers tuned to E<sup>b</sup>, can be played together.

There are differences in detail of appearance as well as timbre of each *pukl*, but these differences are not so great that any attention is given to these disparities when the instruments are played. An illustration of this uniformity within the Chodish school of *pukl* making and performance practice is the adoption of fine-tuning screws on the chanter. The universal acceptance of these tuning-screws was demonstrated by eighteen participants in the study included in Chapter 8. All these participants played *pukl* with fine-tuning screws. In one case, a participant, Tomáš Budka disclosed that the original chanter of the *pukl* made by Karel Janeček was not equipped with fine-tuning screws. The original chanter was exchanged for one made by Lubomír Jungbauer with fine-tuning screws. Fine-tuning screws give each player of a *pukl* the opportunity to tune each of the sounding holes. This might be necessary when playing as a soloist or in a folklore ensemble where it is customary to have best intonation possible with clarinets and stringed instruments.

Although not typical, Chodish *pukl* players might be requested to play in groupings of two or more *pukl*. It is unlikely that any random grouping of three or more Chodish players would form a group in which each member has a *pukl* made by the same maker. The existence of a Chodish school of *pukl* making and performance practice is demonstrated in such situations where all Chodish *pukl* players are able to play together. Even though their instruments are made by different makers, each can tune the pitches of their chanters to others in the group. These aspects of uniformity within the Chodish school is demonstrated in a photograph of six Chodish *pukl* players at a function in Prague. Four different makers are represented and although the *pukl* vary in detail, including different styles of heads and *roztruby*, uniformity is preserved. The wooden parts are typically dyed medium to dark brown, the air reservoir bags are of a similar design, and the bellows are pumped with the left elbow. As a group, these instruments feature basic similarities; hence all Chodish *pukl* can be identified as belonging to the same school of bagpipe making.



**Figure 103: Chodish bagpipers in Prague playing at an official function in Prague c. 2009<sup>295</sup>**

The *háček* or little hook on the bellows is another example of a feature of a Chodish bagpipe that has seen little variation. Although it has been made of different materials, iron or brass, its shape and functionality has remained unchanged. Makers of the Chodish or Bohemian *pukl* have not chosen to ‘improve’ this traditional design by incorporating methods employed on other bellows-blown bagpipes. The related Sorbian *Bock* or the dissimilar Northumbrian smallpipes each have a different way of securing the performer’s arm to the bellows. Each method has its advantages and disadvantages. The system of attaching the bellows to the elbows of a player is not only a practical matter, but it also serves in identification of the regional origin of each type of bagpipe. Makers of the *pukl* have chosen to stay with the traditional functionality of the *háček* rather than adopt any foreign arrangement even though it might be advantageous to do so.

Just as there is an overall uniformity in the Chodish school of *pukl* making, there is individuality within the uniformity. Many of the key aspects that are distinctive of the *pukl*, such the goat’s head and bellows are features that are unique to each maker. These are either created by the maker, or by specialist craftsmen, to the dimensional and aesthetic

<sup>295</sup> From left to right, Václav Buršík, *pukl* by Lubomír Jungbauer; Richard Vísner, *pukl* by Jan Holoubek; Josef Kuneš, *pukl* by Stanislav Konrady; Martina Morysková, *pukl* by Jakub Konrády; Kamil Jindřich, *pukl* by Jakub Konrady; Václav Dufek, *pukl* by Lubomír Jungbauer.

specifications of the maker. Sometimes, just one isolated component of a *pukl* is enough to allow someone well versed in *pukl* identification to recognize its origin. In other instances, identification of initial provenance is more difficult. Older ‘Chodish’ *pukl* made by unidentified makers are much more difficult to assess. There is a reasonable explanation for this. The oldest surviving Chodish *pukl* might have been either: 1) imported from Bavaria during the first years or decades of the introduction of the *pukl* to Chodsko or 2) assembled from the work of expert artisans in Bohemia.

## 5.2 Assembled *pukl*

The Chodish school of *pukl* making was established by ‘Bolfík’ Šteffek in the last decades of the nineteenth century. Šteffek appears to have been the first maker in Chodsko to have signed or clearly identified his instruments with text. The history of the *pukl* making in the Chodsko and neighbouring Bavaria before Šteffek’s era is nebulous. It was noticed, however, that museums in Bohemia held in their collections some complete *pukl* and remnants of *pukl* that are unsigned, but having components that were assuredly from the hands of an unidentified craftsmen and predate Šteffek work.<sup>296</sup> Two instruments were matched by the observation of a motif common to both. The drone *roztrub* of NMHMNO 97 572 and the *krátič* of 4714 NMP, early examples of *pukl* in Bohemia, each have the same motif that represents the ‘sun’ or a ‘flower’.

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<sup>296</sup> The perceptions offered in this chapter are largely the result as a recipient of a Fulbright student fellowship. This allowed for a twelve month study period in the Czech Republic (2003-2004). During this time, the majority of historic bagpipes preserved in Bohemia, and to a lesser extent, museums in Germany with instruments similar to *dudy* and *pukl*, which were initially made known to me through collection catalogues, were studied.



Figure 104: 'Flower' motif — left NMHMNO 97 572 and right NMP 4714

There are plausible reasons for the difficulty in determining the origin of these historic *pukl* such as shown in Figure 81 and Figure 105 as well as the many 'type A' and 'type B' bagpipes. Firstly, these examples are not signed with any obvious mark or signature that identifies a maker. Secondly, during the life of the instrument, components appear to have been replaced, making it more difficult to identify the original maker. Sometimes sections of a drone pipe appear to be made by different makers. For example, the *velký kříž* can be of a different style than the joint between the *krátěč* and the drone's *roztrub*: the turning patterns left by the turner's chisels are dissimilar and the finishes are not analogous. Hence, the drone was made by different makers. Likewise, it is not unusual to observe historic *pukl* having a chanter *roztrub* dissimilar to the drone *roztrub* but otherwise the rest of the *pukl* appears to have been 'made' by the same maker.



**Figure 105: Historic ‘Chodish’ *pukl* by an unidentified maker or assembler<sup>297</sup>**

In both these examples, an explanation for the anomalies might simply be that there was a need for replacement parts; *pukl* were played in pubs and sometimes accidents occurred. In any case, matching historic instruments with mixed provenance to the original maker is difficult, if not impossible, even with the original components intact. While it is possible that a single individual made all the components of a particular historic unsigned *pukl*, it is curious that the maker has not left his signature, unless his ‘signature’ is unrecognisable or has failed to be discovered by organologists. Certainly the ‘flower’ motive as cited above is a sort of ‘signature’, however, the name of the maker that used this motive remains unknown.

<sup>297</sup> This *pukl* was purchased in an antique shop located next to the Josef Kajetán Tyl Theatre in Plzeň. Apparently being sold on commission, the shop keeper would not divulge the name of the family selling the *pukl*, but he said it came from Domažlice. The small cross appears to be made by a different artisan from the large cross. The brass portions of the chanter and drone *roztruby* appear to be the work of different tinsmiths. The chanter’s *roztrub* appears to be an imitation of the drone *roztrub*, but is not the work of the same person. The *pukl* has a chanter made by ‘Bolfik’ Šteffek. Therefore, it is probable that it was in Šteffek’s shop at one time.

Other motives that can be found on *pukl* played in Chodsko include hearts, the ‘Flower of Life’ (see 5.3.3 – maker Karel Janeček), poppy flowers, various patterns including concentric circles, and birds.

One possible place that a maker could leave his written signature might be found within the bellows of old *pukl*. Makers, including ‘Vuk’ Šteffek, have done this (Figure 119). It might be tempting to pull apart the boards of old bellows, but the leather is often sufficiently stiff that irreversible damage could be done to the bellows if an attempt was made to pull the boards apart in order look inside. Actions like these would destroy the historic integrity of the artefact. If possible, however, a look through the air intake hole of the upper plate might reveal the name of the maker or a repair label.

There is another process in which these historical *pukl* might have been made. It is possible that various components were made by specialists engaged in particular trades such as turning, tin smithing, and the tanning of hides. After these parts were formed, a skilful individual would assemble everything into a playing condition. Assembling musical instruments was already a well-known practice in Bohemia in the nineteenth century. In the town of Schönbach (Luby) there was a cottage industry of violin making. One person would carve scrolls, another construct the bodies, and another the pegs. A similar process was also observed more recently in Bohemia and neighbouring Saxony. Visits to the Amati instrument factory in Kraslice, Bohemia in 2001 and the York, Schreiber, Keilwerth factory (Musikinstrumente GmbH Markneukirchen), in Saxony in 2010 confirmed that musical instruments were assembled. In both factories, each of which engaged in making a range of brass and woodwind instruments, it was observed that each individual had a specific set of tasks in the process of musical instrument construction.

The assembly approach is practised with regard to *pukl* making albeit on a small scale. For example, Lubomír Jungbauer of Stod makes and shapes all the components for his *pukl* including machining and knurling the fine-tuning screws. Even though Jungbauer is capable of carving heads for his *pukl*, he prefers to buy carved heads from Jiří Tichota of Přeštice who

specialises in carving. Only in this sense do his *pukl* fit the description of being an assembled instrument. There is a strong possibility that these ‘unsigned’ historic bagpipes of all three types, ‘A, B and C’, played in Chodsko as well as Bohemia, might have been assembled. There is no other plausible explanation for the creation of bagpipes where every component reflects a high level of artistic mastery. Indeed, why would an individual take the time to learn all the skills, not to mention the investment in a turning lathe, carving tools, etc., to make a *pukl*, when craftsmen were available which could make the parts neatly and efficiently? In the past an ‘assembler’ might have done the same as the maker Lubomír Jungbauer does in regard to having heads made to order, but on a more expansive scale. Namely, all the major components are made by expert artisans in the region and then assembled into a high-quality instrument.

Set in the mid-nineteenth century Chodsko, the following narrative has been created by the author to illustrate how *pukl* might have been assembled before ‘Bolfík’ Šteffek established the Chodish school of making. Typical Czech names are used in this narrative. The names could be substituted with German names as this scenario was likely played out in Bavaria and German-speaking parts of western Bohemia as well.

‘In Mrákov we find Franta Konop just returning to his house after completing his daily morning chores on his farm. The night before he was in Tlumačov where he played in the pub until his wife sent for him. Besides being one of the best players in Lower Chodsko, Konop, is also known as the source for new *pukl*. During the course of last evening’s events, the local fiddle player, Petr Blahník, asked Konop if he would put together a new *pukl* for the Petr’s adolescent son. Konop agreed. Konop, already having done this sort of project has all the specifications for the *pukl*. The first stop in Franta’s process to assemble the *pukl* includes a morning visit to his friend Honza. Honza, the harness maker at the lower end of the town, will make the air reservoir bag. Honza in turn will work with his neighbour, Pepík the tanner, in order to find the appropriate skins. Honza, working with Pepík, will prepare all the skins that are needed to sew together a bag as well as cut out the leather for the bellows. At around noontime, Franta visits his cousin Standa who lives near an orchard at the south edge of town.



Standa is one of the town's wood turners and a member of the local guild. Franta gives specific written specifications for Standa to follow in order to turn and prepare the drone and chanter pipes. Standa will use some of his finest dried plum wood; Standa's father said that this wood was left over from an old tree that was cut down when Alexander Vasilyevich Suvorov's troops marched through Chodsko. Franta also instructs Standa to turn a piece of wood that will serve as the chanter stock; not only will this serve a functional purpose, but it will represent a goat's head. It will be further enhanced with accessories such as wooden ears, brass horns and glass eyes. The ears will serve a dual role. Besides representing the ears of a goat, it will be used as a place to store beeswax to aid in tuning of the chanter and drone. As the chanter stock will be representative of a goat's head, Standa is encouraged to come up with something original.

After a meal at the pub we find that Franta is visiting Vlastík the butcher. Vlastík lives near the centre of the village square — near the new fountain. Franta asks Vlastík if any cow horns of appropriate size and appearance are available to make the horn bells for the drone and chanter of a *pukl*. After catching up on all the news of the surrounding villages, Vlastík finds the perfect horns for Franta — an ideal pair from the 'česká straka' breed. The cow was brought in from the sizeable, Šlajs farm located on the road to Plzeň and butchered just last week. Franta must cut, clean and polish these horns himself after he returns home in the evening. As the sun is lowering in the sky, Franta heads off and visits the shop of the local tinsmith, Tomáš. After doing some large utilitarian projects for the kitchen at the local nobility's estate, Tomáš is pleased to do a small job that allows him to express his peculiar creativity. This will be manifested in the form of adding interesting motifs to sheet brass that will complete the sounding bells for the chanter and drone. Franta suggests to Tomáš that a representation of the sun embossed into the sheet brass might be a nice motif. Tomáš is also persuaded to make the brass elbows for the *roztruby* and the metal parts required to assemble a *pukl*. In just a few days Franta collects all the components made by his colleagues. On his round to collect the components, he even stops to see Vlastík the butcher; although it wasn't necessary for the completion of the *pukl*, he wanted to learn how the widow Swoboda was getting along.

After gathering all the parts, Franta places them on his kitchen table and makes quick work of most of the assembly. He starts by tying in the drone stock and chanter stock into the air reservoir bag. He then wraps thread around all the drone and chanter pipe joints and puts the *roztruby*, which he assembled, on the ends of the pipes. He assembles the bellows from wood prepared by Standa and the leather prepared by Honza. There is only one task remaining. This is a job that contemporary *pukl* makers say is the most difficult — but one that Franta is an expert — namely, reed making. Franta is a skilled reed maker as he is an experienced ‘old school’ bagpiper. He first started playing *dudy*, as that was the instrument of choice in Chodsko but, with introduction of the *pukl*, he along with others in the region have willingly adopted it as it features many advantages, primarily in regards to maintenance. As a *dudy* player, Franta found that he had to make and adjust reeds fairly regularly, so he has developed this skill greatly. When Franta has assembled and tuned the newly created *pukl* to his satisfaction, he will ask another local bagpiper, *dudák* Soukup, for his opinion. Franta has a lot of respect for Soukup, who in his youth was the preeminent clarinetist in Chodsko. Moreover, Franta and Soukup are well-known characters for their practical jokes, but at the same time are highly respected musicians in the town’s pubs. After Soukup has played Franta’s new creation, a few adjustments will be made to the reeds so that they will respond at a lower pressure to suit the taste of some players. After this is solved, the newly created *pukl* will get Soukup’s approval and Franta will be confident that the new *pukl* will be perfect for Petr Blahník’s son.’

As this anecdote was created to illustrate how *pukl* might have been assembled, it accounts for the great variety of detail found in component parts and remnants, while at the same time, the consistency observed in extant historic *pukl*. An example of this uniformity is the ‘flower’ motif embossed on the brass portions of *roztrub* and *krátíč* as shown in Figure 104, which are not linked to any maker. Perhaps in the future the hypothesis that early *pukl* were assembled will be disproved. Nevertheless, it is reasonable that some variation of this process was customary. Namely, ‘makers’ might not have made all of the components of their *dudy* and *pukl*, but employed experts to make those parts.

### 5.3 Makers of the *pukl* played in the Chodish region

As proposed above, the earliest extant *pukl* were in some measure assembled. The names of early makers of bagpipe in Chodsko have been shared by Stanislav Svačina. He wrote that the eight-year-old Jakub Havel (1845 to 1934), started to play on a *pukl* that his father bought for him c. 1853 from the bagpipe player and maker Jan Idlbek from the village of Týnec located near Klatovy.<sup>298 299</sup> Týnec, is about 30 km east of the heart of the Chodish region. Since Jakub Havel's father, presumably walked this distance to purchase a bagpipe for his son, it supports the hypothesis that there was not a capable *pukl* maker in Chodsko during this period. Ladislav Rutte, who was clearly aware of the difference between *dudy* and *pukl*, mentioned in his article 'Poslední dudáci na Chodsku' (The last bagpipers in the Chodish region) that the bagpiper Josef Hojda of Domažlice (1834 to 1910?) made '*dudy*'.<sup>300301</sup> As of this writing none of the instruments made by Hojda have been identified, but these bagpipes are likely to have been 'type A' *dudy*.

There are two other names associated with the earliest history of making bagpipes in Chodsko. Among them is an individual known as 'Nýgl' from the village of Pařezov. The only extant bagpipe, an incomplete '*dudy*', is unusual as the chanter has eight holes. There is an 'extra' hole that is covered by the small finger of the lower hand, which was meant to play a tone high than the lowest<sup>302</sup> Jan Dekr Tůmák from Zahořany is another name offered in the literature as an early maker of bagpipes in Chodsko.<sup>303</sup> He lived from 1819–1894 and was known for converting mouth-blown '*dudy*' ['type A'] into bellows-blown versions ['type B'].<sup>304</sup>

There is, however, a more complete record of other Chodish makers and their work. The aesthetic impact that each *pukl* potentially has and its importance in adding to the linkage

<sup>298</sup> Svačina, *Dudáci a dudácká muzika na Chodsku [Bagpipers and bagpipe bands in Chodsko]*, p. 16.

<sup>299</sup> The same information was reported by Bohumil Kraus in Bohumil Kraus, 'Jakub Havel, chodský dudák [Jakub Havel, Chodish bagpiper]', *Národopisné aktuality [Current Events in Ethnography]*, 1977, 164–165 (p. 164).

<sup>300</sup> Eksteinová, p. 90.

<sup>301</sup> Rutte, 164–170 (p. 167).

<sup>302</sup> Vladimír Baier, *Úsměvy z kraje pod Čerchovem [Smiles from the Land below Čerchov]* (Domažlice: Nakladatelství Českého lesa, 2002), p. 51.

<sup>303</sup> Bláha, p. 2.

<sup>304</sup> Baier, p. 51.

between the *pukl* and Chodsko should not be overlooked. Moreover, musical instruments are not only made to serve a role in the creation of music, but are planned to be attractive as well. They are objects of visual art — sculptures:

As exhibitions in museums around the world attest, an instrument may be treated as an object of aesthetic value apart from its musical capacity. A drum inlaid with mother-of-pearl, a harpsichord lid embellished with painted flowers or birds, the wooden body of a grand piano greatly undulating around a sturdy steel frame—craftsmanship endows these physical objects with artistic beauty.<sup>305</sup>

Therefore, makers of *pukl* are artists with multiple roles. Besides making an instrument reliable to play and pleasing to listen to, they must strive to make their *pukl* aesthetically pleasing in appearance, as the appearance of the *pukl* is an important aspect of its linkage to Chodsko. As the present form of the *pukl* is associated with Chodsko, it is important to realize that its outward appearance is due to the development of the *grosser Bock*, outlined in Chapter 3, and its adoption in Chodsko as a musical instrument. This series of events, ultimately led to the manufacture of the *pukl* in Chodsko where it has since gained international recognition associated with a leading region of Bohemian folklore.

The following section includes a directory of all the prominent makers of the *pukl* played in Chodsko. Its overall structure is organised in chronological fashion by birth years of the makers. There are two exceptions. Keeping the continuity of relating the story of *pukl* making within the Konrady family is preferable to separating the section. Also, one example of factory made *pukl* is included; this section about the Amati factory has been placed amongst makers who were active during this time. If available, each synopsis includes the maker's background, distinctive features of his *pukl*, and aspects that link himself or his work to Chodsko.

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<sup>305</sup> Wade, p. 56.

### 5.3.1 Wolfgang ‘Bolfík’ Šteffek (1842–1923) Újezd

[...] the best Czech bagpipe maker of all time [was] Wolfgang Šteffek-Bolfík (1841–1923).<sup>306</sup>

Known as ‘Bolfík’, Wolfgang Šteffek lived in the village of Újezd famous for its association with the legendary figure, Jan Sladký Kozina — the hero in Alois Jirásek’s *Psohlavci*. The baptismal records of the Trhanov parish, kept at the Státní oblastní archiv in Plzeň, indicate that ‘Bolfík’ Šteffek was born and baptized Wolfgang Šteffek on 2 February 1842 in house No. 63 in Oujezd [Újezd].

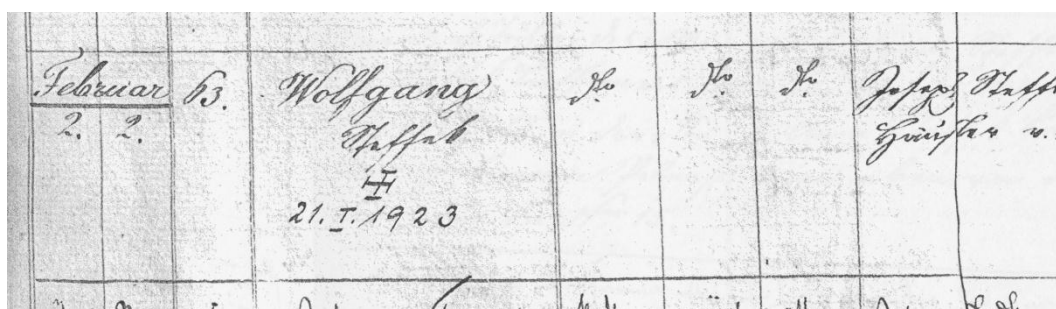


Figure 106: Baptismal record of Wolfgang ‘Bolfík’ Šteffek

As the founder of the Chodish school of *pukl* making, Šteffek was known throughout Chodsko as the ‘go to’ person for bagpipes and their repair. ‘All the bagpipers in Chodsko in the second half of the nineteenth century always had bagpipes from Šteffek. When a bagpipe was giving trouble or needed repair, they [bagpipers] were always guests [at the Šteffek home]’.<sup>307</sup> Šteffek is highly regarded today as well. Pavel Číp, a respected maker of a range of historic and folk bagpipes, praised the work of Wolfgang Šteffek.

I was very fortunate to have been able to repair several of his instruments and have gotten to know his work in thorough detail. I was fascinated with the ease with which it was possible to get the sound of the *dudy* [*pukl*] going. It never took long to make a suitable reed as the high quality chanter has excellent proportions. Of course, the other parts of the bagpipes were also perfectly made, which contributes to the overall quality of the instrument.<sup>308</sup>

<sup>306</sup> Jaroslav Markl, *Dudy v české národní tradici [Bagpipes in the Czech national tradition]* (Prague: Ústav pro kulturně výchovnou činnost, 1974), p. 12. ‘...nejlepšího českého dudaře všech dob Wolfganga Šteffka-Bolfíka /1841-1923/.’

<sup>307</sup> Svačina, *Dudáci a dudácká muzika na Chodsku [Bagpipers and bagpipe bands in Chodsko]*, p. 33. ‘Vždyť všichni chodští dudáci v druhé polovině 19. století měli dudy od Šteffka a byli jeho stálými a častými hosty, když pukl zlobil a potřeboval opravy.’

<sup>308</sup> Číp and Klapka, p. 57. ‘Měl jsem štěstí opravovat několik jeho nástrojů, a důvěrněji se tak seznámit s jeho prací. Fascinující bylo, s jakou lehkostí bylo možné uvést dudy po zvukové stránce do provozu. Výborně

Šteffek was trained as a wheelwright and worked at this trade in his youth.<sup>309</sup> In Újezd, beyond being known as a maker of bagpipes, Šteffek was recognized as maker and repairer of clocks, as well as the long-handled axe called the *čakan*, a symbol of the Chodish people that is commonly found in illustrations of the novel *Psohlavci* and other publications about Chodsko.<sup>310</sup> Šteffek also made spinning wheels, clocks, locks, farm equipment, and musical instruments such as barrel organs.<sup>311</sup>



**Figure 107: Photograph of Wolfgang Šteffek — ‘Wolfgang Šteffek hotovytel dudů’**

Although Czechs might consider people living in Chodsko as traditional, it is evident that Šteffek was not a traditionalist, but an innovator, especially in chanter design. As presented in section 1.1.6.4 Šteffek added keywork to the chanters of some of his *pukl*. ‘Bolfik’ was also amongst the first, if not the first, to utilize a screw, rather than the traditional rotating ring

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*memzurované píšťaly spolu s kvalitním řemeslným zpracováním nevyžadovaly nikdy zdlouhavého hledání vhodného strojku. I perfektní zpracování ostatních částí dud bylo samozřejmostí, což rovněž přispívalo k celkové kvalitě nástroje.’*

<sup>309</sup> Svačina, *Dudáci a dudácká muzika na Chodsku* [Bagpipers and bagpipe bands in Chodsko], p. 34.

<sup>310</sup> Rutte, 183–188 (p. 184).

<sup>311</sup> Svačina, *Dudáci a dudácká muzika na Chodsku* [Bagpipers and bagpipe bands in Chodsko], p. 34.

with a hole in it, to tune the lowest note of the chanter,  $b^{\flat 1}$ , of *pukl* tuned in  $E^{\flat}$ . The Muzeum Chodska in Domažlice, has a *pukl* dated 1913, inv. E-3514 (Figure 108), made by Bolfik that appears to have an original chanter with this fine-tuning screw on this ‘dominant’ note. Other *pukl* by ‘Bolfik’ Šteffek from this period also have this fine-tuning screw; it is clearly a feature typical of his chanters. It is possible that using a screw to fine-tune the pitch of this single hole by ‘Bolfik’ Šteffek, led to the application of fine-tuning screws to all tone- and finger-holes by ‘Vuk’ Šteffek and Jakub Konrady (see 1.1.6.1 and 1.1.6.2).

As previously noted in this chapter, the early history of making *pukl* in Chodsko is unclear as early makers or assemblers of ‘*dudy*’ or ‘*pukl*’ did not place a signature, symbols or markings on their instruments that are meaningful in terms of identification. ‘Bolfik’ Šteffek initiates a new trend as he appears to be the first maker of Chodish *pukl* to have identified his instruments with his name placed on the *pukl*. Typically, he attached a signature plate with his name and the village Újezd, or its alternative spelling, Oujezd, on the chanter’s *roztrub* (Figure 111).



**Figure 108: *Pukl*, dated 1913 on the drone bell, made by ‘Bolfik’ Šteffek E-3514 (MCH)<sup>312</sup>**

<sup>312</sup> This appears to be an example with all components made by the master maker, although the bag may have been replaced. The light colour plate on the chanter’s *roztrub* has the Šteffek’s name on it. (Inventory Muzeum Chodska in Domažlice.)



Šteffek is still highly regarded among folklorists in Chodsko. Jan Faschingbauer, former string-bass player in the group ‘DDM’, commented on personalities that he thought were the most significant in connection with folklore in Chodsko. His response included praise for the Šteffek family — ‘a famous Chodish family’:

[...]I would like to mention the Šteffek family from Újezd, who were excellent makers of bagpipes and I think that the older Wolfgang was an excellent player. He was also a clock maker. I think some of his clocks are in the museum in Domažlice. I speak about him because my uncle married a Šteffek from the famous Chodish family Šteffek of Újezd. For 100 years, this family was famous and important for the bagpipes and the region.<sup>313</sup>



**Figure 109: *Pukl* by ‘Bolfík’ Šteffek on display at the Kozina farmstead in Újezd**

Not only important to Chodsko, there is evidence that Šteffek’s instruments were played beyond Chodsko. Although the Chodsko of today is thought of as a bagpiping region corresponding to defined geographical borders, the historic bagpiping region was not so well defined. The city of Klatovy and its surroundings were assuredly *pukl* playing regions as well. The popularity of ‘Bolfík’ Šteffek’s instruments and the possible strength of the greater Klatovy *pukl* playing tradition in the region, of which Chodsko is a part, is reflected in an early twentieth-century photograph of a soldier at the military base in Písek, in South Bohemia.

<sup>313</sup> Jan Faschingbauer, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-24.9.2009-44.

When the painter and graduate of the Academy of Art [in Prague?], J. Čejka was a member of the 11th regiment in Písek, he had sent for his *puklík* from Klatovy. The photo taken c. 1917 (Figure 107) provides evidence that he had a *pukl* by Wolfgang ‘Bolfík’ Šteffek.<sup>314</sup>



**Figure 110: J. Čejka from Klatovy with *pukl* by ‘Bolfík’ Šteffek**

There are more examples of the popularity of *pukl* made by ‘Bolfík’ Šteffek. ‘Concert players, such as Ruda Anděl in Prague (Figure 61), played a *pukl* by ‘Bolfík’ Šteffek. Josef Šnabl, an organist and composer trained at the Prague Conservatory, was originally from Domažlice. He immigrated with Ondřej Ludvík, a violinist, to the USA in 1920 where he played a *pukl* by ‘Bolfík’ Šteffek. Their virtuosic playing was preserved on a 78rpm record — Victor 72654 recorded in February 1920.<sup>315</sup>

Additionally, the work of Wolfgang Šteffek can be found in depositories of museums throughout West and South Bohemia. One example, furthest away from its place of origin, yet still in Bohemia, is an example of ‘type B’ ‘*Dudelsack*’, inventory number 29H in the Muzeum

<sup>314</sup> Zíbrt, 254–288 (p. 261). Zíbrt did not identify the *pukl* as the work of Wolfgang ‘Bolfík’ Šteffek, but all aspects of the instrument are completely consistent with other bagpipes known to have been made by the elder Šteffek.

<sup>315</sup> See ‘Josef Šnabl, Ondřej Ludvík and the Artistic Company of 1920: Journeys of Life, Musical Performance and Research’ in Appendix 9 of this thesis.

Jindřichohradecka in Jindřichův Hradec. Near this city, there was an historic language border that partially differentiated the Czech-speaking and German-speaking populations. However, based on the collection of museums and historical written data as well as paintings, etc. there is little evidence to support that ‘type B’ and ‘type C’ bagpipes were popular in this region amongst the Czech-speaking population. The ‘type A’ bagpipes, both large and small, sometimes called long and short, respectively, appear to have made up the majority of the mix in the South Bohemian region known as Blata.<sup>316</sup> Indeed a viable explanation for the ‘type B’ bagpipe by ‘Bolfík’ Šteffek in Jindřichův Hradec is that the town and surroundings once had a significant ethnic German population and they might have preferred the ‘type B’ instrument. This observation is supported by the existence of a chanter and drone pipes made by Andreas Wolf (b. 1825) in Neuhaus (Jindřichův Hradec), who was surely a German-speaking instrument maker. These remnants of the instrument made by Wolf have the characteristics, size and proportions, to have once been components of a ‘type B’ bagpipe.<sup>317 318</sup>



**Figure 111: Nameplate of ‘Volkgang Šteffek’ on drone bell ‘type B’ [MJ (29H)]**

As the novel *Psohlavci* helped link Chodsko, as it is understood today, with the *pukl* it is important to mention that folklorist Rudolf Svačina wrote that *Psohlavci*’s author Jirásek visited the workshop of Šteffek in 1882. Svačina maintains during the visit Jirásek found a

<sup>316</sup> Michael Cwach, ‘Bagpipes in the Blata Region of Bohemia’ (Vermillion: University of South Dakota, 2007).

<sup>317</sup> Cwach, pp. 251–252.

<sup>318</sup> This ‘type B’ bagpipe might have been a part of Ema Destinová’s personal collection. As such, it is very hard to establish where it was actually played.

room full of bellows-blown *kozlík* [pukl] and mouth-blown *dudy* waiting for repair. Jirásek's apparent interest in these instruments is reflected in Svačina's account; Šteffek had to explain the name of each part and its function to Jirásek.<sup>319</sup> Obviously a room full of bagpipes waiting to be repaired is an indication that traditions of playing the *dudy* or the *pukl* were part of the cultural fabric of Chodsko. Aspects of the living tradition of playing bagpipes, whether experienced at the Šteffek workshop or in the pubs in the region, probably inspired Jirásek to include the *dudák* Jiskra in *Psohlavci*. As presented in Figures 80 and 99, Jirásek made entries that include references to the *pukl* in his notebook during his visit to the Chodsko region in 1882; perhaps this was partially as a result of the visit to Šteffek's workshop.

Šteffek might not have realized that he provided the foundation for generations of makers and performers of the *pukl*. His efforts have blossomed in such a manner that an instrument that was introduced from a foreign land, namely the 'classical' *polnischer Bock*, would become known as Bohemian, and for some, primarily Czech or Chodish. What if Jirásek did not visit the workshop as Svačina maintains? Would Jirásek have been so keen on including a bagpiper in his work? While impossible to know, the form and popularity of the 'Chodish' *pukl*, perhaps even its importance today, is largely owed to 'Bolfík' Šteffek as *pukl* are largely based on his refined design of the 'classical' *polnischer Bock* of Bavaria.

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<sup>319</sup> Svačina, *Dudáci a dudácká muzika na Chodsku [Bagpipers and bagpipe bands in Chodsko]*, p. 35. 'Při svém zájezdu na Chodsko v r. 1882 navštívil Šteffeka v Újezdě spisovatel Alois Jirásek. Našel Bolfíka v pilné práci. Viděl u něho plnou senci dud, kozlíků i dud bez měchů, které čekaly na opravu. Jirásek se o tento starodávný nástroj velmi zajímal. Šteffek mu proto musel popisovat jednotlivé součástky dud a jejich funkci. Jirásek se vše zapisoval a dal si zahrát na dudy i na pukla. Na rozloučenou dostal of Šteffek krásný čakan.' The accuracy of the date of this account is in doubt. There was no evidence found in Jirásek's notebook of his visit to Chodsko in 1882 that he visited Šteffek nor of Jirásek's notation of the parts of the bagpipe. Jirásek may have visited Šteffek on a later date. There is similar uncertainty regarding a photograph dated 1882 (number 4 in the illustration section) in Jaroslav Markl's book *Česká dudácká hudba* of Jirásek and the bagpiper, Josef Nejdrl "Hančl" in the village of Pec. This photo is identified as being from the collection Rudolf Svačina. Both Jirásek and Nejdrl were born in 1851. Therefore, they should appear in the photograph as men in their early thirties, but the two men appear to be much older, possibly in their sixties, which places the date of at least one of their meetings circa 1910. Both of these examples point to a situation where Rudolf Svačina, through his writing and through the misidentification of one of his photos (apparently not questioned by Dr. Markl in this book) in his collection, may have tried to put more emphasis on the first meeting of Jirásek and two important figures in *Chodsko*, the bagpiper maker Bolfík Šteffek and the bagpipe Josef Nejdrl, than warranted as meetings with both of these men do not appear documented in Jirásek book of notes from his visit to the region in 1882. (Z9).



### 5.3.2 Wolfgang ‘Vuk’ Šteffek (1879–1966) Újezd

Šteffek is the only maker and knowledgeable person that has saved for us all the technical knowledge and experience of making bagpipes from being lost forever. — Ladislav Rutte<sup>320</sup>

Son of ‘Bolfík’, ‘Vuk’ Šteffek played a significant role in Chodsko as he carried on his father’s work repairing, making of *Bock* bagpipes and innovating new features for the *pukl*. The baptismal records of the parish of Trhanov kept at the *Státní oblastní archiv* in Plzeň indicate that ‘Vuk’ Šteffek was born and baptised as a Catholic on 9 January 1879 to Wolfgang Šteffek and Marketa Šteffek living in house No. 47a in Újezd [Újezd].

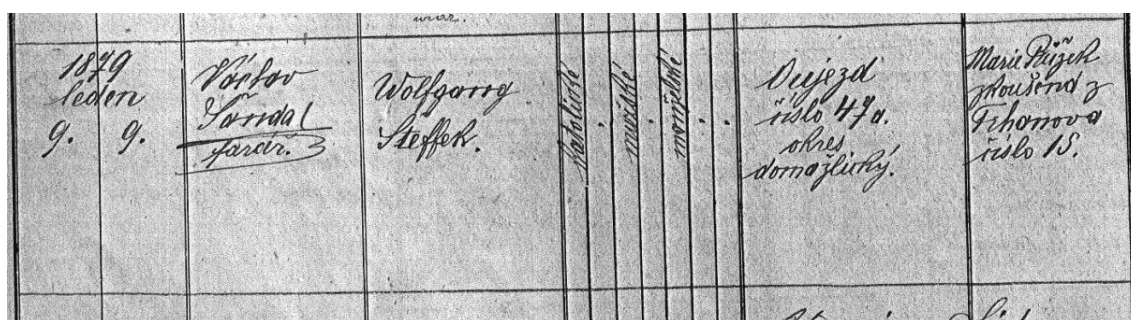


Figure 112: Baptismal record of Wolfgang ‘Vuk’ Šteffek

Later ‘Vuk’ Šteffek lived in house No. 112 in Újezd. The house sits at the crossroads on the edge of the village and appears much like it did when ‘Vuk’ Šteffek lived there.



Figure 113: Home of ‘Vuk’ Šteffek in Újezd No. 112 (2001)

As with ‘Bolfík’s instruments, ‘Vuk’ Šteffek’s *pukl* can be found in private hands, regional museums and other institutions including prestigious museums such as the

<sup>320</sup> Rutte, 164–170 (p. 170). ‘Šteffek jest v našem státě jediným výrobcem a znalcem, jenž nám zachoval všechny technické vědomosti a zkušenosti při výrobě starobylého nástroje před neodvratným zánikem.’

Musikinstrumenten-Museum Berlin. Like his father's instruments, they were also played by concert bagpipers such as Jéna Maudr (Figure 114).



**Figure 114: Jéna Maudr in Chodish *kroj* with *pukl* by ‘Bolfík’ Šteffek**

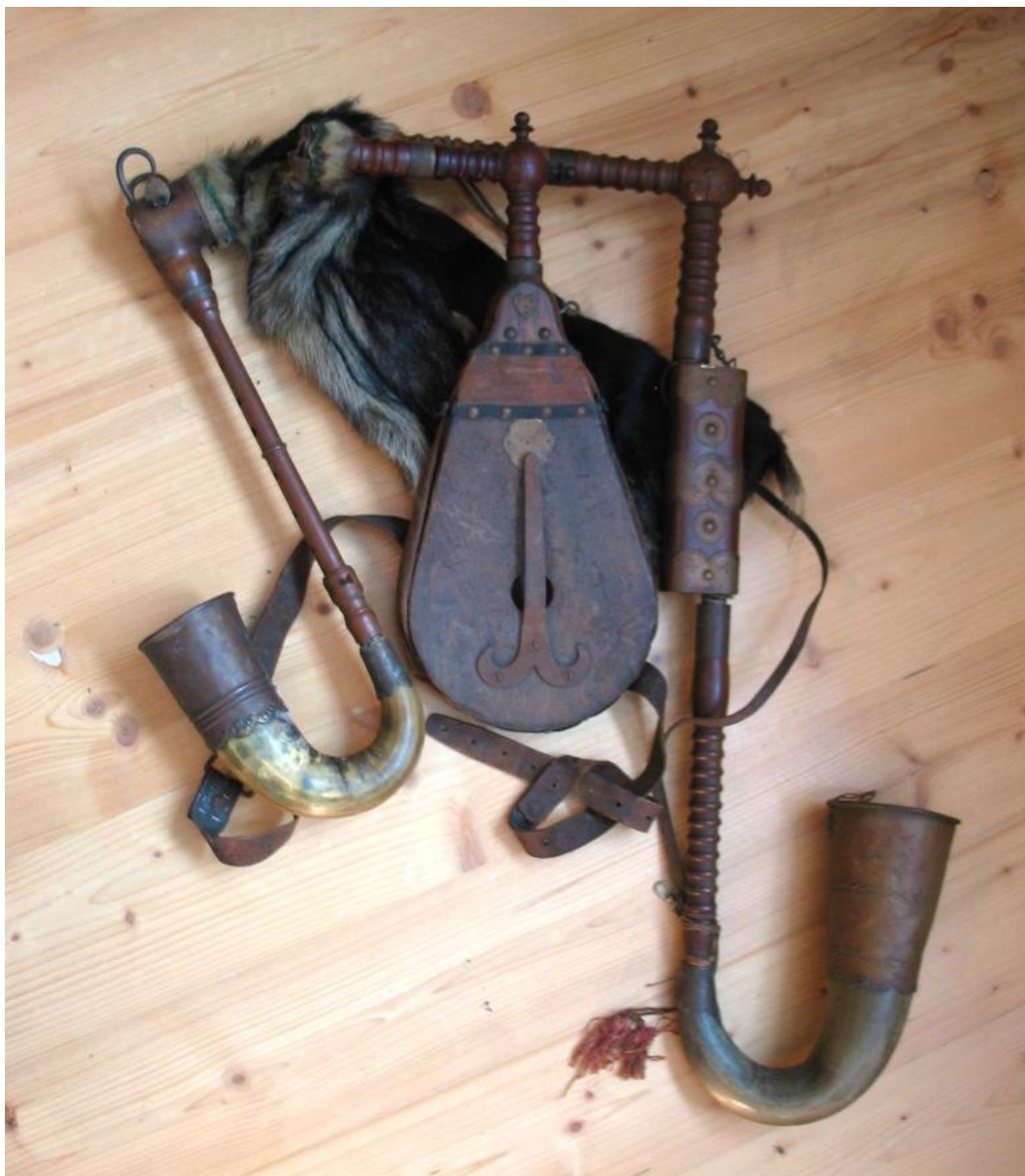
Few, however, are played today. Being beyond the scope of this thesis, extensive details of the variety found within the creations of this maker is significant; his *pukl* are sometimes very difficult to identify positively. Some examples can contain components from two, three, four or more makers of *pukl* or possibly surviving ‘classical’ or ‘Baroque’ *polnischer Bock*. Some examples of *pukl* that are signed ‘Vuk’ Šteffek clearly incorporate parts that are consistent with those that were made by his father ‘Bolfík’. This is an indication that ‘Bolfík’ made components in batches and some remained after his death for ‘Vuk’ to use.

Other instruments ‘assembled’ by ‘Vuk’ Šteffek incorporate recycled parts from instruments from unidentified, historic craftsmen. Some components are consistent with those made by the elder Šteffek and other parts indicate an individual style that does not match what is known to be the work of either Šteffek. This can be explained in a simple manner. As the Šteffek workshop was the place in which musicians had visited for years to repair their instruments, it was only natural that the Šteffek’s would have accumulated old instruments and their remnants, much like instrument repair shops today that accumulate parts of discarded instruments.

Šteffek demonstrated an admirable approach by recycling work of other master makers ‘to live on’ as parts of ‘new’ instruments. Often this combination of old and new made attractive instruments. One such example, that exhibits parts from at least four different makers, was acquired with the help of Jaromír Jindřich of Domažlice (Figure 115). The small cross and large cross as well as the drone pipes are the work of ‘Bolfík’ Šteffek. The head, chanter, bellows and *krátíč* appear to be consistent with the work of ‘Vuk’ Šteffek. The chanter and drone *roztruby* do not appear to have been made by any either of the Šteffeks, but by two other craftsmen respectively. A curious feature of the bent cow horn portion of the chanter *roztrub* is that the outer surface is not simply the conventional smooth round or oval shape natural to the cow horn, but has been shaped on the exterior with a file or similar tool creating a series of flat surfaces. This is an attractive effect. This style of decoration is found on examples in the Cheb museum (Inventory HN 78, HN 81, HN 202), indicating a possible German-Bohemian preference for this style. Nevertheless one composite *pukl* in the Chodish museum in Domažlice (inventory E-3503), having a set of bellows — made by either the older or younger Šteffek — also has a chanter bell with the exterior horn shaped in the same manner. The sheet brass portion of the *roztrub* of this example is not that different from many older examples of *pukl*, by unidentified makers, but most closely resembles in design Inv. No.: MIR 490 (Rück coll.) (Figure 78) in the Germanisches Nationalmuseum in Nürnberg, Bavaria. Except for the parts made by the Šteffeks, the other parts are likely remnants from other old bagpipes that ‘Vuk’ Šteffek incorporated into a new creation. All the components go well



together and the approach of utilizing used parts to make ‘new’ *pukl* making is admirable. In this case, the craftsmanship of the re-cycled parts, particularly the *roztruby*, was well worth preserving.



**Figure 115: *Pukl* by Wolfgang ‘Vuk’ Šteffek — Michael Cwach collection**

Yet there are other *pukl* in which only the *roztruby*, *krátč* and perhaps bellows can be identified as being made by ‘Vuk’ Šteffek. One such example is in the Muzeum Chodska in Domažlice (Figure 116). This example exhibits some lovely wood turning. The small cross was made with an angle greater than 90°; this is untypical as the custom commonly followed by makers is to make the small cross at 90°.



**Figure 116: Another *pukl* ‘assembled’ by ‘Vuk’ Šteffek dated 10 May 1930**

‘Vuk’ Šteffek, like his father ‘Bolfik’ was an innovator. ‘Vuk’ appears to have been the first to adopt fine-tuning screws of the tone holes of the chanter (see 1.1.6.2 and Figures 59 and 117). Below, a detailed photograph is included to further emphasize the possibility that ‘Vuk’ Šteffek might have been the first to adopt fine-tuning screws to all of the tone-, finger- and thumb holes to *pukl* chanters. There is also an abundant amount of wax like substance in the holes which indicates that ‘Vuk’ Šteffek’s application of fine-tuning screws was not completely successful and the traditional method of tuning by wax was still employed. As there is no special provision for the screws, the chanter might have been a standard chanter converted to the fine-tuning screw type by drilling and tapping threads.



**Figure 117: Chanter c.1950 by ‘Vuk’ Šteffek with tuning wax and fine-tuning screws**

‘Vuk’ Šteffek’s signature, displayed in a similar manner to his father’s, can usually be found on the sheet brass portion of the chanter *roztrub* of his *pukl*. The drone *roztrub* typically has a date; sometimes just a year is indicated, but often the month and day are included. Assumedly, these dates indicate approximate the day the *pukl* was completed.

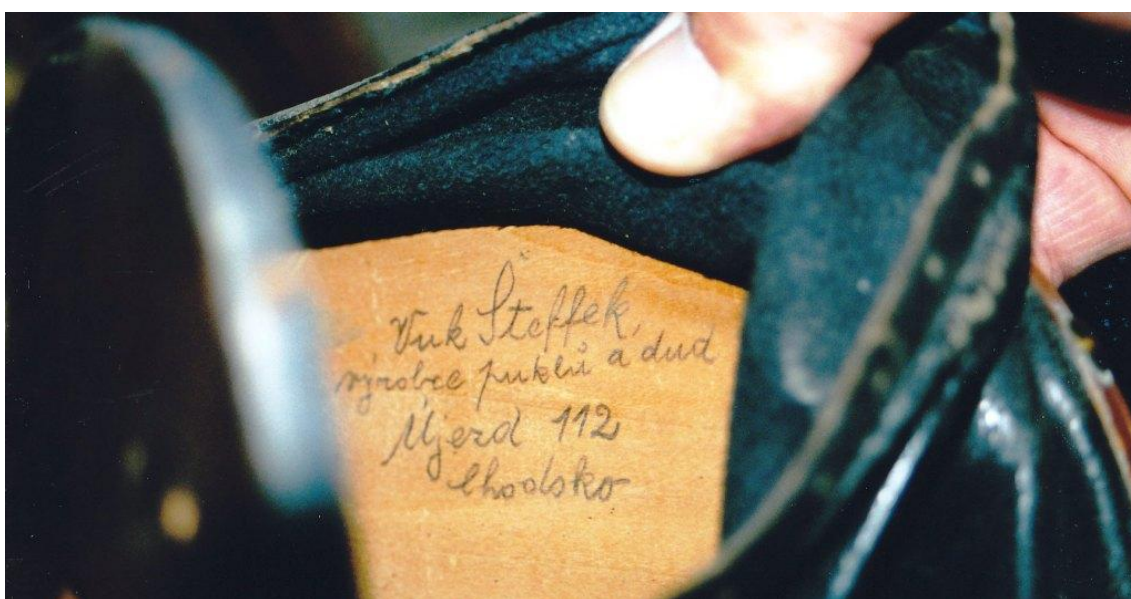
There are definite connections made between these signature texts and Chodsko. Some of these *roztrub*, demonstrate close affinity to the legend of Jan Sladký Kozina and the village of Újezd. The inclusion of the text Vuk Šteffek / Kozinův Újezd or Kozinův Újezd (Kozina’s Újezd) on the *pukl*’s *roztrub* shows the importance of the legendary figure Jan Sladký Kozina. Šteffek, having grown up in the same village that Alois Jirásek made famous in *Psohlavci*, as the home of hero of the novel, apparently thought it was appropriate to include a reference to Kozina on the chanter *roztrub*. Indeed, Kozina’s figurative shadow is difficult to avoid in Újezd. A statue of Kozina stands on the hill known as Hrádek and overlooks Újezd. Kozina’s farm, about 40 metres from, ‘Vuk’ Šteffek’s house, has been turned into a museum. This quasi-shrine includes a significant relic — Kozina’s dinner table.





**Figure 118: Chanter bell of *pukl* No. 68 ‘Vuk Šteffek / Kozinův Oujezd’ [1933]**

Besides having a signature on the chanter *roztrub*, Šteffek signed his name on the inside of the bellows. Below is an example of such a signature inside a set of bellows, part of the Vladimír Kovařík collection of Prague, photographed in 2001. The text written in Czech is ‘Vuk Šteffek / výrobce puklů a dud / Újezd 112 / Chodsko’ (Figure 119).



**Figure 119: Signature of Wolfgang ‘Vuk’ Šteffek located inside bellows**

The signature can be interpreted as supporting the links between the *pukl* and Chodsko. Firstly, it supports the notion that the *pukl* and *dudy* are considered by Šteffek as two different instruments. He makes both types. If this were not the case, just one of terms, either *pukl* or *dudy*, would have been sufficient. Secondly, Šteffek expresses a closer attachment to the local region, Chodsko, rather than larger districts such as Klatovy, Plzeň, Bohemia or Czechoslovakia. Further attachment to Chodsko can be inferred from the stamp found on some chanter pipes made by 'Vuk' Šteffek. Here the text, 'VÝROBA DUD/VUK ŠTEFFEK/ÚJEZD NA CHODSKU' indicates that 'Vuk' Šteffek was a maker of bagpipes in Újezd in Chodsko.



**Figure 120: 'VÝROBA DUD/VUK ŠTEFFEK/ÚJEZD NA CHODSKU' Private collection.**

It is not uncommon to find the word 'Chodsko' embossed on the sheet brass portion of the *roztrub* of *pukl* made by 'Vuk' Šteffek. However, anomalies can be found on *roztruby* made by Šteffek. Perhaps, Šteffek was either dyslexic or had a difficult day as the 'C' and 's' in the word 'Chodsko' are embossed in mirror image to accepted custom (Figure 121).



**Figure 121: Drone bell of *pukl* No. 53 by 'Vuk' Šteffek dated 1930 (MMH)**

The case was made earlier that 'Vuk' Šteffek used remnants from older *pukl* from unknown makers. It also appears that he might have had components made for *pukl* as well. A *pukl*, NMHMNO 4424 (Figure 122), has *roztruby* that are untypical for Šteffek and the signature one of the *roztruby* consists of an engraved shield. This is a departure from what is found normally on *pukl* by Šteffek, but appears as being the work of a skilled engraver.



**Figure 122: Signature stamp of 'Vuk' Šteffek on chanter bell (NMHMNO 4424)**

### 5.3.2.1 *Chodsko is not Prácheňsko*

Since ‘Vuk’ Šteffek was probably one of the few Czech-speaking Bohemians making *pukl* on a regular basis in Bohemia, he could easily communicate and trade with other Czech-speaking parts of the Bohemia with bagpiping traditions. He appears to have been successful in this, as it is possible to find examples of his work outside of Chodsko. Today, the most well-known region outside of Chodsko known for playing the *pukl* is Prácheňsko of which the town of Strakonice is considered an important urban centre. Irena Novotná, who worked as an ethnographer at Muzeum středního Pootaví Strakonice (Museum Strakonice) showed me two *pukl* that were from a well-known family of pipers in the region, the Malkovskýs. One of these *pukl* features parts made by ‘Vuk’ Šteffek. Šteffek often included Chodish references, particularly in the form of chanter sound bells that have been embossed with text often including the term ‘Chodsko’. On this example owned by the Malkovsky family, it appears an effort was made to ‘erase’ the text that identified the instrument as Chodish. In this instance the words ‘Vuk Šteffek/Újezd—Chodsko’ was rolled out so as not to be noticed, while leaving the rest of the decoration, the hearts, intact. Although not done with complete success, as the outline of the words are still visible upon close inspection, the flattening of the embossed letters and specifically the word, ‘Chodsko’ indicates that Chodsko was not desired to be prominently displayed on an instrument regularly played in Prácheňsko.

Although, his instruments are rarely played today, ‘Vuk’ Šteffek like his father ‘Bolfík’ was an important part of establishing the Chodish school of making *pukl*. Here follows an incomplete list of Šteffek’s *pukl*. Certainly more exist, but these are the ones that were accessible during the research period. The earliest known *pukl* by ‘Vuk’ Šteffek is No.3 dated 5 March 1925. This date is a probable indication that ‘Vuk’ Šteffek did not start to make or assemble *pukl* until after the death of his father ‘Bolfík’ in 1923.



Table 3: Partial listing of extant bagpipes by ‘Vuk’ Šteffek

| Number      | Probable Year of Manufacture                               | Inscription embossed on chanter bell   | Inscription embossed on drone bell | Observations  | Location  |
|-------------|--|--|------------------------------------|---|---|
| 3           | 1925   | 3./Vuk Šteffek/<br>Újezd—na<br>Chodsku   | 19 5. 25<br>                       |   | On display in Muzeum Jindřicha Šimona Baara (Museum of Jindřich Šimon Baar) in Klenčí                       |
| 19 (or 14?) |  | 19 (or 14?)/Vuk Šteffek/Újezd—<br>Chodsko  |                                    | This is a <i>pukl</i> that was played by a member of the well-known Malkovský family of Strakonice. It appears that a deliberate attempt to erase the text found on the chanter bell was not entirely successful. The text is difficult to read, but still discernible. |   |
| 43          | 1929   | 43 / Vuk Šteffek<br>/ Ujezd na<br>Chodsku  | 1929 10/IV                         |   | Private collection Vladimír Kovařík   |
|             | 1929 (estimate based on similarity with numbers 43 and 50) |  |                                    | Chanter and drone bells are not made by ‘Vuk’ Šteffek and appear to old examples from two other makers  | This <i>pukl</i> was bought in the village of Kralovice, which is north of Plzeň. Michael Cwach collection. |
| 50          | 1930   | 50 / Vuk Šteffek<br>/ Kozinův Újezd<br>(the diacritical mark, <i>čarka</i> or line, is reversed above the ‘U’ from standard Czech) | 1930 10/IV                         | The pipes, large and small crosses appear to be from and older <i>pukl</i> and not made by Šteffek. Chanter of uncertain origin. The small cross is at an angle of greater than 90°   |   |

| Number | Probable Year of Manufacture | Inscription embossed on chanter bell | Inscription embossed on drone bell                           | Observations  | Location  |
|--------|------------------------------|--------------------------------------|--|---|---|
| 53     | 1930                         | 53. / Vuk Šteffek / Kozinův Újezd    | 1930 Chodsko ('C' and 's' are reversed as if a mirror image) |   | Městské muzeum Horažďovice (Town Museum of Horažďovice)                                   |
| 68     | 1933                         | Vuk Šteffek / Kozinův Oujezd         | 19 33 68   |   | Muzeum středního Pootaví Strakonice (Museum Strakonice)                                   |
| 73     |                              | Vuk Šteffek / Kozinův Oujezd         | —  | The face of 'goat' is flat. There are no accent lines that are typical for Šteffek  | Muzeum Chodska v Domažlicích (Museum of the Chodsko region in Domažlice) Inventory E-3515 |
|        | 1939                         | ŠTEFFEK — ÚJEZD                      | 1939   |   | Berlin Musical Instrument Museum  |
|        | 1945                         |                                      | 1945   | The large cross and some other pipes, such as the lower drone pipe, do not appear to be the work of Šteffek. Bellows and 'hook' for strap on the elbows are untypical for Šteffek.  | Jihočeské muzeum v Českých Budějovicích (Museum of South Bohemia in České Budějovice)     |
|        | c. 1950                      |                                      |  | A <i>pukl</i> with both chanter and drone bells that do not appear to be the work of Šteffek. This bagpipe was bought in 1950 with three chanters: one typical, one made of ebony and one with tuning screws for each note. | Collection of Ernesto Fisher, Netherlands   |

### 5.3.3 Karel Janeček (1901–1975) Vejprnice

Another well-respected maker of *pukl* played in Chodsko was Karel Janeček. Janeček lived outside of Chodsko in Vejprnice located southwest of Plzeň. He repaired sewing machines and had his workshop at č. 110 in Vejprnice.<sup>321</sup> and was employed for a time at the Škoda factory in Plzeň.<sup>322</sup> He learned to make *pukl* from a František Kestler.<sup>323</sup> His *pukl* are not particularly Chodish as they do not have the familiar symbols of Chodsko embossed or burned into the surfaces of the *roztruby* or bellows. Living close to Plzeň, Janeček likely did not have a particular affinity with Chodsko; people who live in and near Plzeň typically have their own ties to this industrial city, which is internationally known as the home of the Pilsner style of beer and the Škoda plant which manufactures heavy machinery. However, Janeček's *pukl*, consistent in design with *pukl* made by other Chodish makers, are played in Chodsko, and therefore can be considered part of the Chodish school. Lubomír Jungbauer wrote that Janeček used dogskin for outer layer of the air reservoir bag and genuine leather or imitation leather for the inner bag. Jungbauer added that Janeček used the following woods: maple, plum and beech.<sup>324</sup>

Janeček's *pukl* are quality instruments and well-regarded, however, they were not overly popular in Chodsko; the Chodish had their own makers. There are, nonetheless, some noteworthy examples of his work having been played in Chodsko. Vlastimil Dřimal is an accomplished *pukl* soloist as well as the musical director of the 'Chod ensemble Mrákov'. His first *pukl* was made by Janeček. Dřimal still has this instrument, but currently performs on a *pukl* made by Jakub Konrady. It was observed that Dřimal's *pukl* by Janeček did not have its original chanter, but is equipped with a chanter with fine-tuning screws bearing the stamp of the Konrady workshop.

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<sup>321</sup> Lubomír Jungbauer email to Michael Cwach 17 April 2012. Jungbauer learned this information from František Jaroš who worked with Janeček for awhile.

<sup>322</sup> Jaromír Konrady, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-2.7.2009-2.

<sup>323</sup> Lubomír Jungbauer email to Michael Cwach 17 April 2012. According to the website of the town of Vejprnice, <http://www.vejprnice.wz.cz/osob01.html>, Kestler, born in 1857, came from a family of shepherds and played with brothers Josef and Tomáš.

<sup>324</sup> Lubomír Jungbauer email to Michael Cwach 17 April 2012.



**Figure 123: *Pukl* by Karel Janeček once played by Vlastimil Dřímál.<sup>325</sup>**

Today, Tomáš Budka, a gynaecologist with a private practice in Domažlice, plays what he maintains is the last *pukl* that Janeček made. He bought the instrument in 1975, the same year Janeček died. The original chanter of this *pukl* was not equipped with fine-tuning screws. Like Dřímál's *pukl*, the original chanter of Budka's Janeček *pukl*, has been replaced with a chanter

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<sup>325</sup> The chanter made in the Konrady workshop has fine-tuning screws. The bellows are missing.

having fine-tuning screws. In this case the chanter was made by Lubomír Jungbauer. It appears that Budka's is the only Janeček *pukl* played in Chodsko on a regular basis.

Janeček *pukl* are known for a robust sound, which in all probability, is largely due to the construction of the *roztruby*. These composite chanter bells and drone bells have 'elbows' made of curved, conical brass tubing, of which one end is slipped on the end of the chanter or drone pipe and the other end is permanently attached to cow horn. This design (Figure 124) is conducive to amplification that results in a strong sound and raspy timbre production over other designs. It is a similar type of construction that can be found in *pukl* by Amati, some *pukl* made by Jan Holoubek and optional *roztruby* available from Miroslav Janovec.<sup>326</sup>

Typically, *roztruby*, made by Janeček, end in a portion made of sheet brass, which are embossed with six-pointed flowers analogous to the emblem known as the Flower of Life (Figures 123 and 124). The six-petalled Flower of Life is an ancient symbol that is seen on some examples of historic 'type B' bagpipes believed to have originated in German-speaking parts of Bohemia near Plzeň. For example, one of the 'type B' *Dudelsacks* found in the diaspora German-Bohemian community in Puhoi, New Zealand (the Paul *Dudelsack*, under the guardianship of Dianne Barnes in Warkworth) and a second played in the New Ulm, Minnesota locality (the Borth *Dudelsack*, Michael Cwach collection) each have this emblem either carved or embossed, on the upper plate of the bellows.

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<sup>326</sup> For further explanation of the affect of different *roztrub* design on timbre, see the end of section 1.1.5.



**Figure 124: Drone *roztrub* by Janeček with the Flower of Life emblem.**

Hearts and concentric circles are also motifs that can be found on *pukl* made by Janeček. Most often the concentric circle motif is found on the rings that help prevent splits in the ends of the pipes that make up the drone. This motif is also common on historic bagpipes of ‘type B’ and ‘type C’ design in museums in western Bohemia. This evidence suggests that, as common motifs seen on Janeček’s *pukl* are found on older examples of Bohemian *Bock* thought to have originated in the Plzeň region, Janeček’s decorative aesthetic was apparently influenced by similar historic instruments.

Janeček’s *pukl* can be positively identified in a straightforward manner. If the bellows are original, the inscription on the ‘moustache’ of the brass ‘hook and moustache’ on the top plate are typically engraved with ‘KAREL JANEČEK VEJPRNICE’ (Figure 38).

Lubomír Jungbauer, a well-known maker that appears later in this chapter, indirectly owes much of his approach to making *pukl* to Janeček. This is because Jungbauer was taught aspects of *pukl* making from the craftsman František Janoš, who worked with Janeček for a short time toward the end of Janeček’s career. On his earliest model of *pukl*, Jungbauer



included a tribute to Janeček in the form of a ‘star’ motif on the bellows.<sup>327</sup> On the *krátíč* of the *pukl* owned by Vlastimil Dřímál, two sets of this ‘stars’ motif can be seen. (Figure 125).<sup>328</sup>



**Figure 125: Krátíč by Janeček with two ‘star’ motifs.**<sup>329</sup>

Karel Janeček’s production of *pukl* does not appear to have been crucial to the continuation of playing the *pukl* in Chodsko, however some prominent players and enthusiasms of Chodish music have played and continue to play *pukl* made by Janeček.

<sup>327</sup> This motif is called a ‘star’ as the maker, Lubomír Jungbauer, who has incorporated the same motif into his instruments used this term to describe this pattern. Interview with Lubomír Jungbauer, DVD-CZ-10.9.2009-36.

<sup>328</sup> The similar motive can be seen early bellows by Jungbauer. These ‘stars’ were placed there in honour of Janeček (see Figures 40, 160, and 161).

<sup>329</sup> Two sets of stars may be seen. This pattern was carried on in the work of Lubomír Jungbauer. Also the concentric circles or ‘target’ motif is noticeable on the cone-shaped rings on the drone pipes.



### 5.3.4 Jakub Jahn (1902–1978) Draženov — Ždánov

Approaching the village of Ždánov from Draženov the first house on the left side is a well-kept, modest pink house, No. 57. This is where the *pukl* maker and player, Jakub Jahn, once lived and made versions, often highly decorated, of the *pukl*. Born in 1902, Jahn was trained as a mason and his early musical participation involved playing the flugelhorn.<sup>330</sup> Jahn made his first bagpipe, assumedly a *pukl*, in 1931.<sup>331</sup>



**Figure 126: Home of Jakub Jahn, Ždánov, No. 57 in August 2001**

Although Jahn died in 1977, my first extended visit to Chodsko included a desire to visit Jahn's house. Accompanied by Miloš Mareš, we made an unannounced visit to the Jahn residence on 20 August 2001.<sup>332</sup> Fortuitously, Jahn's daughter and granddaughter were home. They mentioned that Jakub Jahn started making the *pukl* in the village of Draženov, but after the expulsion of the ethnic German population from Ždánov, after the Second World War, they moved to No. 57 in Ždánov.

<sup>330</sup> Baier, p. 51.

<sup>331</sup> Režný, *5000 let s dudami [5000 Years with Bagpipes]*, p. 122.

<sup>332</sup> Miloš Mareš was assisting in the role as an interpreter. Mares, born 1 January 1933, has stated on more than one occasion that he does not like the sound of the *dudy* [*pukl*]. He was familiar with the instrument since he sang in the folk choir at the radio station in Plzeň. As a tenor in 'Česká píseň', a highly acclaimed mixed choir in Plzeň, he sang next to one of the most popular soloists and interpreters of Chodish folk-songs, Jaromír Horák, for about 6 years, starting in 1956.



**Figure 127: Jakub Jahn with an ornately carved *pukl*<sup>333</sup>**

Rudolf Svačina wrote a brief summary of Jahn's work:

‘Jakub Jahn — Karásek from Ždanov [sic] by Domažlice /1902–1978/ was originally a employee of the cooperative Chodovia in Domažlice, where he made souvenirs—wooden tankards, plates, *čakany* (special long handled axes), spinning wheels, and bagpipes until his death in 1978. He made about fifty bagpipes. He played for many years in the Svačina Band and the Postřekov Band.’<sup>334</sup>

<sup>333</sup> Photograph courtesy of Vladimír Kovařík, Prague.

<sup>334</sup> Svačina, *Dudáci a dudácká muzika na Chodsku* [Bagpipers and bagpipe bands in Chodsko], p. 36. ‘Jakub Jahn–Karásek ze Ždanova [sic] u Domažlic /1902-1978/ byl původně zaměstnancem družstva Chodovia v Domažlicích, kde vyráběl upomínkové předměty—dřevěné korbele, talíře, čakany, kolovraty a později také dudy až do své smrti v roce 1978. Vyrobil asi padesát dud. Řadu let hrál ve Svačinově muzice a Postřekovské muzice’.



Examples of Jahn's *pukl* are rarely seen or heard being played in public today. Those that exist are distinctive as they are the most ornate *pukl* of any of the Chodish makers. It is rare to find a structural part of Jahn's *pukl*, except for the reservoir bag, which has not been treated for visual effect in some manner. These adornments were most often accomplished either by a wood burning tool or with a chisel; these extensive decorations distinguish Jakub Jahn from other makers of *pukl*. The finishes applied to *pukl* by Jahn are typically dark and sometimes reddish.



**Figure 128: *Pukl* by Jakub Jahn**

This approach to making the highly decorated *pukl* is probably related to his work at Chodovia and the items made there. Chodovia products often featured images and text linked

to Chodsko, which were primarily marketed towards tourists visiting the region. These souvenirs can be seen displayed in houses of those who have visited Chodsko. At a conference concerning Czech-Slovak issues held 7–9 April 2010 in Lincoln, Nebraska a wooden tray, tankard, and set of mugs was brought to the conference to be identified (Figure 129).



**Figure 129: A set of unsigned tankards from the folk arts cooperative Chodovia**

Here, symbols associated with Chodsko can be observed: Jan Sladký Kozina can be seen on the tankard; included on the mugs are the *Dolní brána* (Lower Gate) of Domažlice; the *Psohlavci* emblem (silhouette of a dog's head) and the *Chodský hrad* (Chodish Castle). This set appears to have been made by an artist at Chodovia. As these items are unsigned, however, there is no definitive proof that Jahn decorated this set. This set of tankard and mugs demonstrates two things. Firstly, it provides further evidence that there are recurring themes in Chodsko. Secondly, the style of wood burning is similar to that utilized by Jahn on his *pukl*. Making decorated objects for tourists at Chodovia probably influenced Jahn's approach to the decoration of *pukl*. Ornate wood burning of the bellows' upper plate, as well as embossing the



sheet brass used to make the *roztruby*, can be observed on his instruments. Some of the most common decorative motifs include hearts and *mak* (poppy) flowers burned into the surface of the upper plate of the bellows and *roztruby*. Wood burning and carving, however, are not appreciated in regard to how the *pukl* should appear. Some makers avoid it entirely and consider it kitsch.<sup>335</sup>



Figure 130: Signature on bellows by Jakub Jahn 'Jakub Jahn/Ždánov 57



Figure 131: A cow horn drone *roztrub* by Jakub Jahn with poppy flower motif

<sup>335</sup> *Pukl* makers Lubomír Jungbauer, Vladimír Kovařík, Jan Holoubek, and Pavel Číp have all expressed their reservations regarding excessive decoration. This is reflected in their output which in some cases exhibits little or no elaborate decoration.

As mentioned before, Jahn can be observed making a *pukl* in one fascinating edition of the newsreel series, *Actualita* (1942), including preparing and bending a cow horn for *roztruby* over a Bunsen burner with a specifically designed tool. Jakub Jahn's work can be identified by this process, as marks are left from the iron portion of the tool where it had come in contact with the horn (Figure 53).

Jahn's *pukl* are typically signed. Signatures have been observed as being placed in different locations on his *pukl*. In a couple of instances, his name and house number are burned onto the bellows (Figures 130 and 132). In another example, a *pukl* dated 1943, the initials 'J.J.' are embossed on the drone's *roztrub* (Figure 133). As set of bellows signed 'Jakub Jahn / výroba chod. dud. / Ždánov 57' indicates that Jakub Jahn saw himself as a maker, not of any bagpipes, but of Chodish bagpipes as '*výroba chod. dud.*' means, 'maker of Chodish Bagpipes' (Figure 132).



Figure 132: Signature of Jakub Jahn indicating he is maker of Chodish bagpipes<sup>336</sup>

<sup>336</sup> Photo courtesy of Herbert Grünwald, Garching, Bavaria.



**Figure 133: *Pukl* made by Jakub Jahn dated 1943 — head from older *pukl***

During the course of the visit to the home of Jahn, it was verified that Jahn had his workshop on the property, but none of the tools or raw materials used by Jahn was left. Like Bolfík and 'Vuk' Šteffek, Jahn utilized components and remnants, of older bagpipes made by other makers. One example of this is a *pukl* with the date 1943. It has the head of an older instrument having a style consistent with images of the *pukl* dating from the mid-nineteenth century to the turn of the nineteenth century. Unique to this *pukl* are mirrors, one on each side of the *krátič*; this is a simple yet attractive design which has not been discovered in any other instance. Another uncommon feature of this *pukl*, are the bone rings placed near the ends of segments of pipes to prevent the pipes from splitting. In most cases brass rings are used. Coloured glass is bonded to the surface of the pipes as well as inserts, made of an unidentified material, placed in the bone rings and the exterior of the wooden pipes. The bellows of this



example do not appear to be original nor do they appear to be made by Jahn. They are likely replacement bellows made by someone capable of working with wood and imitation leather.



**Figure 134: Jakub Jahn with *dudák* František Zimmerman looking on<sup>337</sup>**

#### 5.3.4.1 *Evidence of Chodish identity at the Jahn household*

On the visit to the Jahn home in 2001 there were some indicators demonstrating that Jahn was fully involved with Chodish culture. A portrait painted by Jahn dated 1967 expresses aspects of Chodish identity as having been important to Jahn and his wife. Jahn painted himself in Chodish *kroje*, including the special jacket called the *kazajka* with a *pukl* that is assuredly an instrument that he made. His wife is depicted with the daily dress of Chodish women; a style that is still worn by the eldest generation in Chodsko today.

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<sup>337</sup> Photograph courtesy of Vladimír Kovařík, Prague.



**Figure 135: Portrait of Jakub Jahn and his wife painted by Jakub Jahn in 1967**

The baking of the Chodish *koláč* was also observed during the unannounced visit to the home of the maker Jakub Jahn (Figure 136). This demonstrated that Jahn's daughter and grand-daughter were accustomed to keeping Chodish customs.



**Figure 136: Ten Chodish *koláč* baked by the daughter and grand-daughter of Jakub Jahn**

While the *pukl* of Jakub Jahn are not as highly sought in comparison to his contemporary, Jakub Konrady, Jahn contributed greatly to further aspects of identity between the *pukl* and Chodsko. Although decorative aspects of his *pukl* would be considered kitsch, this manner of ornamentation is in harmony with Chodish products sold at Chodovia. The decorations only strengthen the perception of the *pukl* as a Chodish instrument.

### 5.3.5 Jakub Konrady (1905–1987) Domažlice

Jakub Konrady was born 5 February 1905 and died 20 November 1987. He is considered to have made the finest Chodish *pukl* and is given credit for the development of fine-tuning screws on the chanter. As a youth he learned making musical instruments from this father. He worked for firms including Petrof [pianos] in Hradec Králové, Hlaváček [Heligonka accordions] in Louny, both in Bohemia, and Döhmal in Vienna, Austria. Afterwards he returned to Domažlice where he made and repaired musical instruments — primarily *pukl* and accordions. While it has been estimated that he made about 300<sup>338</sup> bagpipes, his son Jaromír mentioned that he made about 200.<sup>339</sup>



**Figure 137: Jakub Konrady in his workshop — Photo by Jaroslav Vogeltanz<sup>340</sup>**

Accolades have repeatedly been pronounced in association with the name Jakub Konrady; as ‘master of masters’<sup>341</sup> or ‘the best and foremost of them all’<sup>342</sup> he can be considered the Stradivarius of *pukl* making in Chodsko. This title is appropriate in two respects. Firstly, he is regarded as making the finest *pukl* which are superior in sound production and appearance. Secondly, just as there is mystery in regard to ‘secrets’

<sup>338</sup> Baier, p. 52.

<sup>339</sup> Jaromír Konrady, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-2.7.2009-1.

<sup>340</sup> Jiří Cenefels, *Naše Chodsko [Our Chodsko]* ([Domažlice]: ONV Domažlice, 1990), p. 156.

<sup>341</sup> Bláha, p. 2.

<sup>342</sup> Jiří Kajer, *Deset chodských písní [Ten Chodish songs]* ([Plzeň]: KNV Plzeň, 1951), p. 4.



surrounding the process of making Stradivari violins, there are also secretive techniques to making *pukl*. The bending of long cow horns for the chanter and drone bells has not been successfully replicated, by any other makers with the exception of his sons Jaromír and Stanislav, who do not discuss this technique and consider it to be a family treasure.<sup>343</sup>



**Figure 138: Well-used *pukl* of ZUŠ in Domažlice by Jakub Konrady No. 42 — 1955**

The examples of the *pukl* made by Jakub Konrady have been universally acclaimed as the finest made in Bohemia — ‘really masterly perfection’<sup>344</sup> ‘quality bagpipes par excellence’<sup>345</sup> — and generally admired. Early models still show clear imitation of *pukl* made by ‘Vuk’ Šteffek but are more robust. This similarity is clearly seen in the style of the head (compare Figure 20 and Figure 21). As desirable as these *pukl* might be, they are heavy and not suitable for young players.

<sup>343</sup> Jaromír Konrady email to Michael Cwach, 14 March 2012.

<sup>344</sup> Svačina, *Dudáci a dudácká muzika na Chodsku [Bagpipers and bagpipe bands in Chodsko]*, p. 36.

<sup>345</sup> Režný, *5000 let s dudami [5000 Years with Bagpipes]*, p. 123.

There were four designs or ‘generations’ of heads used as chanter stocks. The earliest mimics some heads seen on *pukl* by ‘Vuk’ Šteffek (Figure 21). The second generation is a sleek, carved head (Figure 139). The third generation is also carved, but stouter with larger ears (Figures 1, 22, and 138). The fourth generation head is again larger. *Pukl* with this type of head can be seen in Figure 103 being played by Martina Morysková and Kamil Jindřich (fourth and fifth from the left).

Examples of *pukl* made by Jakub Konrady are confirmation that he was a master of bending impressive *roztruby* out of long cow horns. To make his trademark *roztruby*, Konrady imported horns of the Hungarian Grey long-horned cattle (*magyar szürke szarvasmarha* or *magyar szürke marha*).<sup>346</sup> It has also been shown that Jakub Konrady is also widely credited with developing and applying fine-tuning screws to each of the finger-holes of the chanter (see section 1.1.6.2).



Figure 139: Jakub Konrady (21 November 1950). Second generation head is visible<sup>347</sup>

<sup>346</sup> Jaromír Konrady, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-2.7.2009-3. Konrady stated that 40-60 cm long horns are required in order to bend a horn successfully.

<sup>347</sup> Photo by Alexandr Hampl ČTK (Czech News Agency) F200901280119401. Photo purchased for 450 Czech crowns on 17 October 2010 from Fotobanka ČTK for educational use by Michael Cwach.

Jakub Konrady's father, also named Jakub (died 1946), made *pukl* as well. He was named by Ladislav Rutte, in the first quarter of the twentieth century, as being among the few making bagpipes including Fr. Haloun in Plzeň and J. Wolf in Prague.<sup>348</sup> He was an organ maker who also made *heligonka* accordions.<sup>349</sup> No opportunity to examine a *pukl* example made by the elder Jakub Konrady was presented, however, during a visit to the Konrady workshop in Domažlice on 13 October 2001, Jaromír and Stanislav Konrady, grandsons of the elder Jakub, shared a photograph of their grandfather's work. According to them, the elder Jakub Konrady [Konrády] started to make bagpipes in 1900<sup>350</sup>; this is at least a decade after 'Bolfík' Šteffek began to make *pukl*.



**Figure 140: Stanislav (I) and Jaromír with a photo of a *pukl* made by their grandfather**

From this photo it was evident that some characteristics of this *pukl* were similar to those of observable on example of *pukl* by 'Vuk' Šteffek. These include the style of the head and the shape of the bellows. Alternatively, characteristics, such as the shape of the small cross and

<sup>348</sup> Zíbrt, *Hrály dudy* [The Bagpipes Played], p. 68.

<sup>349</sup> Jaromír Konrady, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-2.7.2009-1.

<sup>350</sup> Karel Frait, 'Dudy vyrábí v Domažlicích již třetí generace Konrádů [Already three generations of Konradys have made bagpipes in Domažlice]', *Domažlický deník* (Domažlice, 11 June 2011) <[http://domazlicky.denik.cz/kultura\\_region/dudy-vyrabi-v-domazlicich-jiz-treti-generace-konra.html](http://domazlicky.denik.cz/kultura_region/dudy-vyrabi-v-domazlicich-jiz-treti-generace-konra.html)> [accessed 26 February 2012].



large cross, are recognizable as already having set a stylistic standard for the next two generations of the Konrády family.

A typical signature that can be found on *pukl* by Jakub Konrády is a brass label attached to the bellows. The photograph below (Figure 141) is from *pukl* number 42 made in 1955; it is owned by the ZUŠ in Domažlice and the serial number and year are burned into the drone bell.



**Figure 141: Signature plate of Jakub Konrády on the bellows of *pukl* No. 42 (1955)**

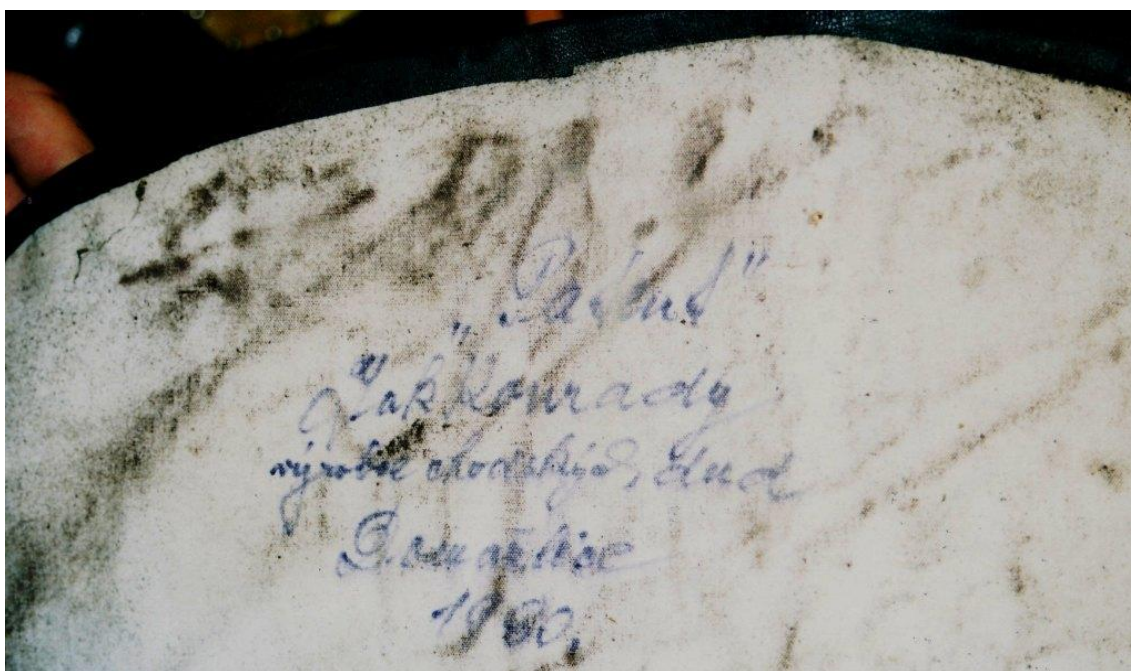
These labels typically have the text, ‘J. Konrády/výroba a prodeje veškerých hudebních nástrojů/DOMAŽLICE/SKLAD PIAN PIANIN A HARMONIÍ/GRAMOFON “PIANOFON” ZÁK. CHRÁN’. The translation makes it clear that Jakub Konrády was very much involved in the trade of selling musical instruments: ‘Jakub Konrády/ manufacture and sales of all musical instruments/Domažlice /stock of grand pianos, upright pianos and accordions, gramophone ‘pianofon’ protected by law.’

This label also shows that the Konrády name has a long ‘á’ (á). These brass tags might be from the time of the eldest Jakub Konrády, as his son Jakub Konrády and this two sons have since substituted ‘á’ with a short ‘a’. Some other branches of the Konrády family have retained the ‘á’ in their name.

Other signatures by Jakub Konrády have been located in places that are not so obvious. On a visit to the home of *pukl* maker and collector Vladimír Kovařík in Prague in 2001 he shared with me the signature on the inner bladder of a *pukl* made by Jakub Konrády, ‘“Patent” / Jakub Konrády / výrobce chodských dud / Domažlice / 1980’ (Figure 142). Two observations



can be made from this inscription. Firstly, the term ‘Patent’ likely means something akin to ‘patent applied for’ and refers to the air reservoir bladder being made from manmade materials rather than natural hide. Indeed, it appears that a rubberized canvas material was used by Konrady at this time. Jaromír Konrady stated that his father started to make *pukl* with this inner bladder at a time when he was still using natural skins for the outer layer of the air reservoir bag.<sup>351</sup> As the inscription is written on the canvas and not related to any other aspect of the *pukl*, it is reasonable that it applies to the usage of rubberized canvas. The use of man-made materials was confirmed by Jakub Konrady’s son, Jaromír. He wrote that man-made materials were used as natural materials were difficult to obtain and that government businesses were given priority over materials making it difficult for Jakub Konrady to obtain them.<sup>352</sup> Secondly, the phrase ‘*výrobce chodských dud*’ or ‘maker of Chodish bagpipes’ indicates a close association with Chodsko.



**Figure 142: Signature of Jakub Konrady written on inside of bag (2001)**<sup>353</sup>

This regional association with Chodsko is further established with the decorations of the *roztruby* which include pastoral themes such as plants, flowers, and birds as well as text. The

<sup>351</sup> Jaromír Konrady, personal interview, trans. Michael Cwach, Domažlice, interview. DVD-CZ-2.7.2009-2.

<sup>352</sup> Jaromír Konrady email to Michael Cwach, 14 March 2012.

<sup>353</sup> The Czech text includes the word ‘Patent’ and ‘maker of Chodish bagpipes’ and is signed 1980. The ‘patent’ likely does not refer to a registered patent; it might refer to the use of synthetic material to make the bag and/or the method of making the seam.

style of these motifs is similar to that found on *roztruby* of *pukl* made by Jakub Jahn. It is within the text, however, that Konrady creates an obvious linkage between the name ‘Konrady’, the town of ‘Domažlice’ and the region ‘Chodsko’. All three typically appear in a prominent manner, a large text, somewhere on the chanter and/or drone *roztruby*. According to Jaromír Konrady, his father Jakub began decorating the *roztruby* with Chodish motifs before he started to decorate the bellows with scenes from the region.<sup>354</sup>



**Figure 143: Drone *roztruba* of Jakub Konrady *pukl* with text ‘CHODSKO/1955/42.’**

Both the music store and workshop closely associated with Jakub Konrady are still managed by his two sons, daughter and son-in-law today. A photograph of the exterior, taken on the 106<sup>th</sup> anniversary of the birth of Jakub Konrady, accompanies the description of its appearance.

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<sup>354</sup> Jaromír Konrady, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-2.7.2009-3.



**Figure 144: The store front of the Konrady music store as it appeared on 6 February 2011<sup>355</sup>**

Konrady's music store is housed in the corner of a sizeable building. A small accordion-like device is mounted near the top of the front door, which upon entering, sounds a major chord announcing the comings and goings of customers. The retail portion of Konrady's music store is one room. There is a display window, display cases on two walls and a counter. A door behind the counter leads to the workshop. The *pukl* often has a prominent position in the shop window in the form of a large graphic on the left side of the shop window. On the day that this photo (Figure 144) of the exterior of the store was taken, a new *pukl* was displayed hanging from the base of a 'wire' music stand. This *pukl*, which was made by a son of Jakub Konrady, Stanislav, was later photographed in the store (Figure 151). The set of windows, furthest to right in the photograph, belong to the workshop where Jakub Konrady made *pukl*. Today, his sons Jaromír and Stanislav, Konrady use this workshop for musical instrument repair and the construction of new *pukl*. A photograph (Figure 145) from a visit in 2001 shows some components of *pukl* in various stages of preparation in this workshop.

<sup>355</sup> Note the image of the *pukl* in the lower left of shop window. A *pukl* is also on display on the right hand side of the shop window. The silhouette of a *psohlavci* (doghead) can be seen on the poster place on the entry door. This is an announcement for the 75<sup>th</sup> Pošumavský věneček that was held on 12 February 2011 at the Národní dům in Smíchov (Prague).





**Figure 145: Components of *pukl* in Konrady's workshop (2001)**

Initially, Jakub Konrady numbered his *pukl*, typically on the drone *roztrub*, but *pukl* from later production do not have numbers. As information is inadequate to make any meaningful analysis, the data suggests that from 1949 to 1956 the average yearly *pukl* production was approximately 5.4 units per year. Table 4 shows some of the known *pukl* made by Jakub Konrady.

**Table 4: Partial listing of *pukl* made by Jakub Konrady**

| Instrument Number | Year Made | Holder  |
|-------------------|-----------|---|
| 8                 | 1948      | František Danihelka <sup>356</sup>                |
| 9                 | 1949      | Vladimír Kovařík                                  |
| 20                | 1951      | Kamil Jindřich [Formerly owned by Vladimír Baier] |
| 37                | 1955      | Vlastimil Dřímál                                  |
| 39                | 1955      | Vlastimil Konrády                                 |
| 41                | 1954      | Vladimír Kovařík                                  |
| 42                | 1955      | ZUŠ Domažlice                                     |
| 46                | 1956      | Herbert Grünwald, Garching, Bavaria               |
| 47                | 1956      | Antonín Konrády                                   |
| N/A               | N/A       | Městské muzeum Horšovský Týn                      |
| Unknown           | c. 1960   | Michael Cwach                                     |
| Unknown           | c. 1976   | Martina Morysková                                 |
| Unknown           | 1981      | Jiří Sauer  |

<sup>356</sup> Vladimír Kovařík, personal interview, trans. Michael Cwach, Prague, DVD-CZ-3.12.2010-97.

Jiří Sauer, a forest engineer, living in Trhanov, plays a *pukl* by Jakub Konrady. He describes the process of ordering a *pukl* from Jakub Konrady:

In 1977 I ordered an instrument from Jakub Konrady in Domažlice. I waited for it for four years because at the time there was great interest in bagpipes .... He was one of the few or maybe the only maker in Bohemia that was intensively devoted to the making [of the *pukl*]. In 1981 he wrote me that they were ready and that I should pick them up [...].

He was a person who had a store with musical instruments. To this day his son has the store. He also makes bagpipes. When I played the trumpet, or when I needed some music, I would stop at the store and he would come out to find out what I needed. He wasn't a person that would go to some gathering. He didn't actively play. He wasn't an active musician. He was a person who repaired, or rather, made musical instruments.<sup>357</sup>

As the Stradivari of *pukl* makers, Jakub Konrady's legacy is assured amongst those who have an interest in *pukl*. Konrady's choice of only the best materials available and attention to detail is appreciated, as this is not found consistently in the work of all makers. His work can be found throughout the world, in places far from Chodsko, including China and Australia.<sup>358</sup> Two aspects of construction will always be associated with Jakub Konrady. Firstly, he appears to be responsible for the successful application of fine-tuning screws to the chanter. Secondly, his knowledge, skill, and aesthetics in bending long cow horns for the *roztruby* are unmatched.

Currently, Antonín Konrády, Vlastimil Konrády, Kamil Jindřich, Martina Morysková, and Jiří Sauer are playing *pukl* made by Jakub Konrady in Chodsko.

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<sup>357</sup> Jiří Sauer, personal interview, trans. Michael Cwach, Trhanov, DVD-CZ-23.11.2010-75.

<sup>358</sup> Jaromír Konrady, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-2.7.2009-1.

### 5.3.6 Jaromír Konrady (1944) Plzeň/Domažlice and Stanislav Konrady (1946) Stod/Domažlice

The two sons of Jakub Konrady are Jaromír Konrady and Stanislav Konrady. In partnership with their sister and brother-in-law, they operate the same music store that their father once owned. Both are making *pukl* based on designs developed by their father. They work independently as some work is done at workspaces in or near their respective homes, while part of the manufacturing process takes place in Domažlice in what was their father's workshop.

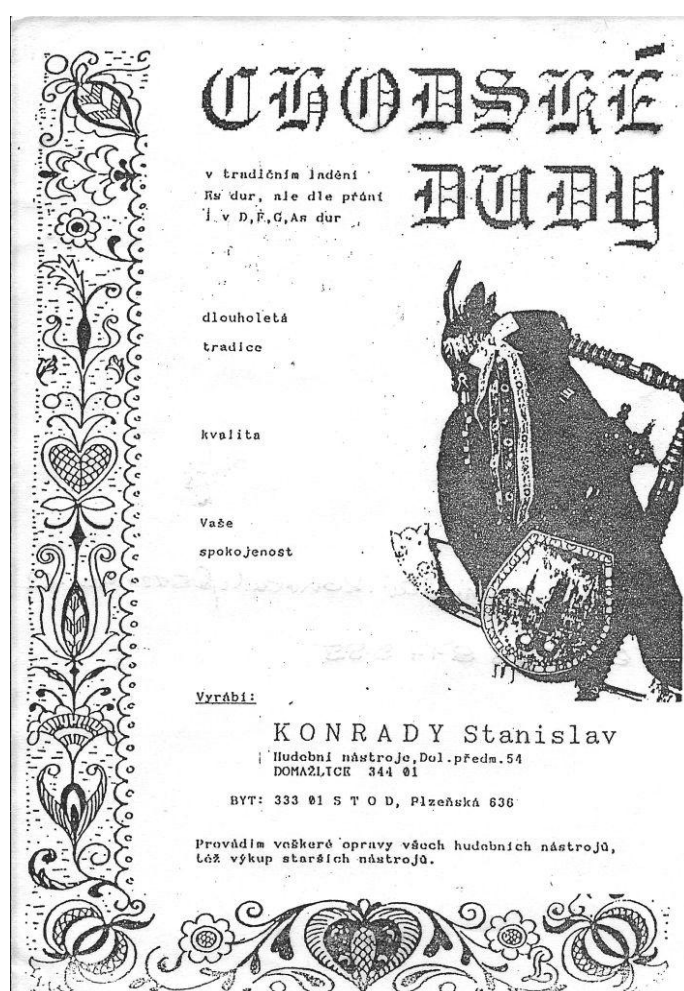


Figure 146: Advertisements for *pukl* by Stanislav Konrady

Inside the Konrady music store, photocopied A4-sized advertisements for *pukl* either by Jaromír or Stanislav Konrady are available. These are usually placed on a wire music stand. Jaromír Konrady's version includes a German translation. Otherwise the information contained in the advertisements is identical except for the contact addresses. The fliers



emphasise that they offer *pukl* in the traditional key of E<sup>b</sup> as well as D, F, G and A<sup>b</sup> as well as a long tradition [of making *pukl*], quality, and [customer] satisfaction.

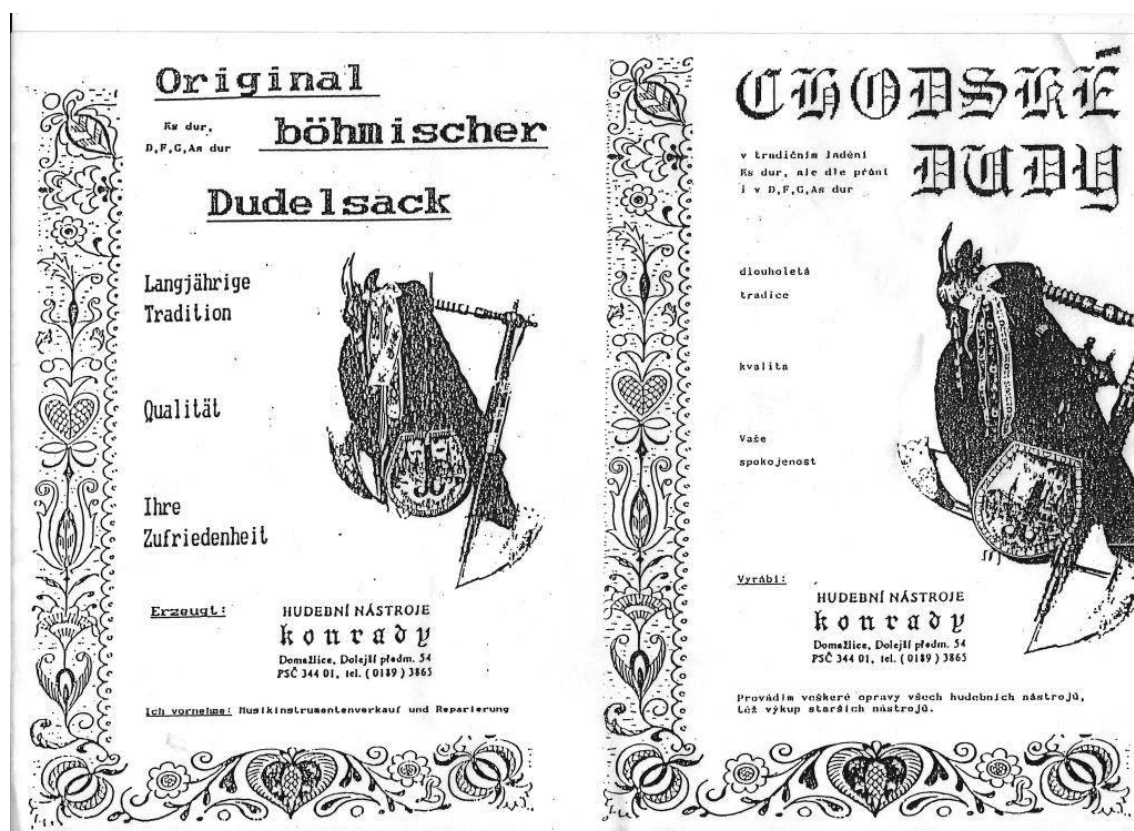


Figure 147: Advertisement of Jaromír Konrady in Czech and German for ‘Chodské dudy’

#### 5.3.6.1 Ing. Jaromír Konrady (1944)

‘V podstatě jsem se narodil u výrobce dud.’

‘Essentially I was born near the making of bagpipes.’ — Jaromír Konrady<sup>359</sup>

Jaromír Konrady is a third generation *pukl* maker. It is no surprise that the exposure to instrument making and repair that he experienced as child resulted in a wish to pursue a career in instrument manufacture. In 1958, Konrady wanted to go to Hradec Králové to learn the craft of making pianos. This was denied to him. He was also deprived of another opportunity to make musical instruments. He planned to take a test for the school of brass instrument making in Kraslice. The letter of invitation for the test, arrive a week after the test. Konrady believes there were local people in positions of influence that kept him from continuing the work of his father, namely, making musical instruments. This was manifested

<sup>359</sup> Jaromír Konrady, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-2.7.2009-1.

in efforts by local communists to stop the Konrady family from making musical instruments.<sup>360</sup>

Since he was not able to go to a trade school to learn instrument making, he searched for a related trade; he went to school to be a cabinet maker. Coincidentally, he was taught at the school by the son of *pukl* maker and woodworker Jakub Jahn — Václav Jahn.<sup>361</sup> The practical training for cabinet making was in nearby Kdyně and the theoretical training took place in Tachov. He then went to secondary school in Prague and later, tertiary education was in Prague and Zvolen, Slovakia where, in 1983, he earned a degree in technical woodworking.

Jaromír Konrady uses local woods to make his *pukl* including maple, plum and sometimes cherry. Maple is desirable as it can be dyed to any required colour. Plywood is used to make the upper and lower boards of the bellows.<sup>362</sup>



Figure 148: Dry wood stored for making *pukl* in home of Jaromír Konrady (2001)

<sup>360</sup> Jaromír Konrady, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-2.7.2009-1.

<sup>361</sup> Jaromír Konrady, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-2.7.2009-2.

<sup>362</sup> Jaromír Konrady, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-2.7.2009-3.



**Figure 149: Jaromír Konrady showing an unfinished set of bellows<sup>363</sup>**

Jaromír Konrady has made about 30 *pukl*.<sup>364</sup> This is a fraction of the number of bagpipes his father made. This is primarily due to his life's circumstances; he has to divide his time in many roles including looking after his two daughters. He estimates that it takes about six months to complete a *pukl* with the distractions of life.<sup>365</sup> Konrady related that he does have orders for new *pukl*, but rarely meets deadlines. Having seen a few of Jaromír Konrady's *pukl*, a photograph was requested. Konrady supplied the following image (Figure 150).

Jaromír Konrady is an important figure as he represents the third generation of Konrady *pukl* making in Chodsko. It also appears that he and his brother will be the last members of the Konrady family to make *pukl*, as it does not appear that either his daughters or his brother's sons will be taking up the occupation.

<sup>363</sup> Two different views of Chodish Castle can be seen wood burned onto the upper plate. The plates are made of plywood. In the background of this photograph is a lathe, bought by Jakub Konrady in Prague, c. 1950.

<sup>364</sup> Jaromír Konrady, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-2.7.2009-3.

<sup>365</sup> Jaromír Konrady, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-2.7.2009-4.



Figure 150: *Pukl* by Jaromír Konrady<sup>366</sup>

#### 5.3.6.2 *Stanislav Konrady (1946)*

Stanislav Konrady is the younger son of Jakub Konrady. As a third generation maker of the *pukl*, a testament to the quality of his work is reflected in the fact that one of the premiere players in Chodsko, Josef Kuneš, regularly plays a *pukl* made by Stanislav Konrady (Figure 154).

A formal interview was not held with Stanislav Konrady, but a short visit to the Konrady music store on 5 February 2011 found Stanislav Konrady at work. During a pleasant meeting he shared some information about his instruments.

<sup>366</sup> Photo courtesy of Jaromír Konrady. Jaromír Konrady email to Michael Cwach, 2 April 2012. Note 'Konrady' and 'Domažlice' is burned into the chanter's *roztrub*. Chodsko is burned into the drone's *roztrub*.



There were two versions of newly made *pukl* by Stanislav Konrady for sale in the store. Both were similar, although differed in regard to the type of *roztruby*. One version, having long bent cow horns, for which his father was well-known, was on display in the window (Figure 151).



Figure 151: *Pukl* with long horns by Stanislav Konrady<sup>367</sup>

<sup>367</sup> The raw horns for this particular *pukl* were imported from the USA by Michael Cwach and sold to Jaromír and Stanislav Konrady in 2009. This model of Konrady *pukl* was not made for many years due to the lack of a supplier of sufficiently long horns. The price for this *pukl* was 28,000 CZK or about NZ\$2060.

This *pukl* included provisions for playing in E<sup>b</sup> major and D major. When the photograph was taken the *pukl* was set up to play in E<sup>b</sup> major; the D major chanter is in the drone's *roztrub*. In order to change to D major, two things have to be done. Firstly, the chanters with their respective reeds must be swapped. Secondly, the drone must be modified. Presumably a system developed by Stanislav Konrady, putting the drone into D is accomplished by making its sounding length longer. This is accomplished by adding a bushing between the lower portion of the *krátič* and the last segment, with its *roztrub*, of the drone pipe. The width of this bushing was approximately 15 mm. When the bushing is not in use it is stored with the D chanter. It is fitted between the top of the chanter and the wooden cap made to protect the chanter reed when not in use.

The model of *pukl* that the father of Jaromír and Stanislav Konrady, Jakub, is known for has an unofficial 'trademark'; these are the long upward-turned chanter and drone *roztruby* made from sufficiently long horns. There is no need for a brass elbow or composite *roztruby* of any kind. Jakub Konrady is the only Chodish maker that had repeated success bending long cow horns making complete bell sections, avoiding the need, to make the bells from a combination of materials. The timbre that these horns produce is pleasing and is unlike that from the common combinations of materials such as horn and brass used to make the bells.

Having been familiar with the Chodish region from some time, I realised that for many years neither of the sons of Jakub Konrady was making versions of the *pukl* like their father's, with the long horns. I assumed they knew the 'secret' of bending cow horns as some of their instruments did have nicely bent cow horns serving as bells, however, they are much shorter examples (Figure 154) than the classic style for which Jakub Konrady was known. After speaking with Jaromír Konrady during a visit in early 2009, I enquired with regard to the proper specifications required for raw horns that could be bent into the large *roztrub*. I surmised from the conversation that it would be a challenge for him and his brother to acquire suitable horns without assistance. I presumed that the horns of long-horned cattle in North America might be a possible substitute for the horns of Hungarian cattle used by their father. I



decided to procure some of the horns for the Konrady brothers so that they might re-establish making a version similar to the trademark model associated with their father. I reasoned, if the Konradys were not interested in the horns after they arrived in Domažlice, there would be possibilities to sell them to other makers in Bohemia. After conducting a search on the Internet, suitable horns were found being offered by a seller in Illinois on the auction website eBay. About 20 cleaned horns were bought and shipped to my address in South Dakota. My mother, Elisabeth, forwarded them to the Czech Republic where I offered to sell them at cost to the brothers Konrady. On the day I visited the shop with the horns in tow, Jaromír Konrady was in. He expressed immediate interest, but had to talk to his brother Stanislav before making any decision regarding purchase. After discussing the possibility of buying the horns over the phone, it was agreed that they would buy some horns. Jaromír Konrady then proceeded to choose the horns that best suited them.<sup>368</sup>

After my return to Chodsko in 2010 I noticed a new *pukl* with which the *roztruby* were made with long horns in the window of the Konrady music store. New *pukl* with this type of *roztruby* had been an uncommon sight at the store for a considerable time. Never have I noticed a new *pukl* with this style of *roztruby* in the thirteen years of monitoring the store. After seeing this *pukl* in the store window, I was curious if these *roztruby* might have been fashioned from some of the North American horns that I sold to the Konrady brothers earlier in 2009. After a time, I was finally able to find Stanislav Konrady at the shop (5 February 2011) and ask if the pair of horns utilized on this *pukl* were one of the pairs that I sold them. He answered in the affirmative and kindly agreed to my request to photograph the *pukl*.

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<sup>368</sup> Indeed I was able to sell the horns that were not wanted by the Konrady brothers to makers, Jan Frei and Lubomír Jungbauer. They were offered to Miroslav Janovec, but the price was considered excessive by him.

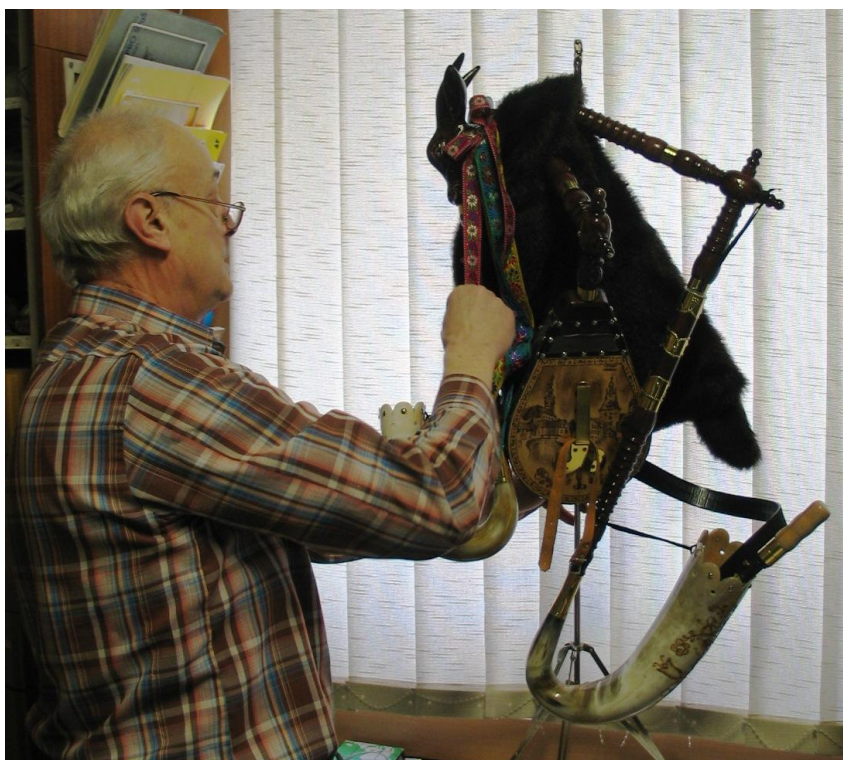


Figure 152: Stanislav Konrady with his *pukl* in the Konrady music store<sup>369</sup>



Figure 153: *Pukl* by Stanislav Konrady<sup>370</sup>

<sup>369</sup> Note the D chanter in the drone bell. Also the brass bushing that is placed between the *krátíč* and the lower section of the drone pipe when changing to D may also be seen near the end of the drone's *roztrub*.

<sup>370</sup> The price of this *pukl* on 6 February 2011 was 23,000 Czech crowns (NZ\$1690). Most parts of the *pukl* are turned from maple wood. The head is carved from linden wood. The bells consist of curved brass tubing and horns originate from Czech cattle.

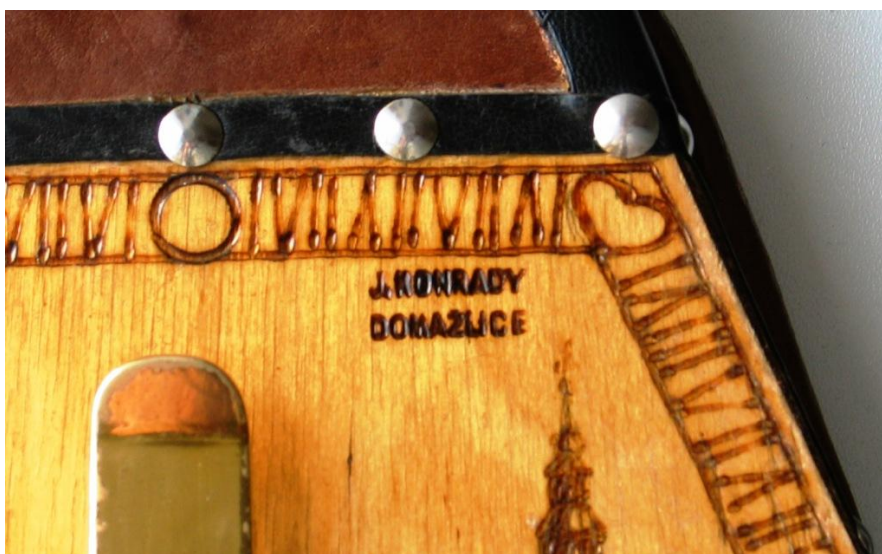
When asked about the woods used to make the *pukl* he related that he used maple wood for all the parts except for the head, which is carved from linden wood. He added that in the new future he will be making, at least one *pukl*, from plum wood. Historically, plum was very commonly used for making the various types of bagpipes made in Bohemia.

The *pukl* made by Stanislav Konradý and played by Josef Kuneš is perhaps one of the most travelled *pukl*. It has been part of performances throughout Europe, Asia, Japan and USA. In this respect, it has represented Chodsko in many performances. This *pukl* has shorter bent cow horns for *roztruby*. The model has presumably come about due to the lack of supply of long horns during the time of manufacture. Clearly showing relationship to Chodsko, there are ubiquitous images of the ‘Lower Gate’ of Domažlice (left) and the ‘Chodish Castle’ (right), in which the Muzeum Chodska is housed today.



**Figure 154:** *Pukl* by Stanislav Konradý and currently played by Josef Kuneš.

Although this *pukl* was made by Stanislav Konrady it still carried the mark of his father Jakub Konrady, 'J. KONRADY/DOMAŽLICE', on the bellows.



**Figure 155:** Name of J. Konrady burned into bellows of *pukl* owned by Josef Kuneš

Jaromír Konrady and Stanislav Konrady have followed in the footsteps of their father and grandfather and are third generation makers of *pukl*. Although they follow the designs established by their father Jakub Konrady, they make their instruments independently, while sharing the same workspace.



### 5.3.7 Amati Kraslice n.p závod (1950s) Sedlčany

Apart from individual makers of *pukl*, the instrument was also made in factories. Some years after the Second World War the Communist party gained control of Czechoslovakia and all forms of industry including instrument manufacturing was nationalized. Of the instrument manufactories, a new division for the making of wind instruments, was given the name of the venerable Italian family of string instrument makers, Amati. Known primarily for the manufacture of woodwinds and brass, Amati, was formed mainly from long-established private Bohemian firms in Kraslice (Graslitz) in western Bohemia, and made their version of the *pukl* at their branch factory in Sedlčany, south of Prague. This project was done with the consultation of František Havlíček of Dráčov/Nová Bystřice in South Bohemia, who was a member of the South Bohemian folklore group 'Blaťácký soubor' based in Ševětín. The production of Amati bagpipes began in 1952. This was, however, an unprofitable endeavour, and probably ended after two years.<sup>371</sup>



Figure 156: Amati *pukl* with chanter keywork in Kraslice, Czech Republic (2001)

<sup>371</sup> Režný, *5000 let s dudami* [5000 Years with Bagpipes], p. 123.

These *pukl* were available in music stores throughout Czechoslovakia, but did not gain any degree of popularity in Chodsko. Nevertheless, one of these instruments was used by students, including Chodish players Richard Vísner and Jan Hrbáček, at the *ZUŠ (LŠU)* in Domažlice. A photo of a similar Amati was on display in 2001 at the museum of wind instruments in Kraslice (Figure 156). A placard in the display case indicates that these were available from 1950–1960. Here, the typical Amati head and chanter *roztrub* is visible. This particular example is unusual, as the chanter has four keys, a non-standard feature.



### 5.3.8 Lubomír Jungbauer (1950) Stod

Lubomír Jungbauer was born 24 February 1950 in Zlatá hvězda, near Karlovy Vary. As a well-known maker of the *pukl* living in the town of Stod, Lubomír Jungbauer has influenced participation in *pukl* playing, not only in Chodsko, but in centres like Strakonice with his quality instruments. He has served as the mayor and vice-mayor of Stod.



Figure 157: Early production *pukl* for Lubomír Jungbauer of Stod c. 1987

The following material published on his website summarizes services offered by Jungbauer:

Bohemian bagpipes 'Jungbauer' / Making and repairing of Bohemian bagpipes / Dear friends of Czech folklore / for already three decades I have made Bohemian bagpipes for bagpipers of all levels and nationalities. I am able to offer quality, refined instruments with a line of improvements in the following keys: D major, E<sup>b</sup> major, G major. It is also possible to order instruments made in combination of double tunings: E<sup>b</sup> major and D major, E<sup>b</sup> major and F major and similarly in this fashion. I am able to offer specific models of instruments, such as 'Cheb region [or Egerländer] bagpipes' tuned in F major. The price of the instruments, (fixed by agreement) depends on the materials used and appropriate in regards to combination or single tuning. — Lubomír Jungbauer<sup>372</sup>

Lubomír Jungbauer, does not necessarily think of himself as part of the Chodish school. Jungbauer, from the town of Stod located near Plzeň, sees Chodsko as different to his region. Although his *pukl* are played in Chodsko, they are also an important part of the tradition of playing in Prácheňsko (Strakonice). Nevertheless, while his *pukl* do not include Chodish representations, such as wood burned images of symbolic buildings of Chodsko on the bellows, they feature technical aspects typical of the Chodish *pukl* such as fine-tuning screws, *roztruby* made of cow's horn, and a carved head representing that of a goat's.

Jungbauer was inspired to make *pukl* by one of the foremost enthusiasts of the instrument, Vojtěch Hrubý (1916–2006) of Strakonice. Hrubý, who taught violin and *pukl* in Strakonice, stressed that there was a need for an instrument that met the needs of young players. Inspiration for the start of Jungbauer's interest came from a lecture of Hrubý's with a title analogous to 'There are enough bagpipers, but there are not enough bagpipes'.<sup>373</sup> Certain design features such as excessive weight and small bore design of the small cross, made it hard to pump the bellows and fill the air reservoir bag. Such characteristics are present in *pukl*

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<sup>372</sup> ČESKÉ DUDY "JUNGBAUER" / výroba a opravy českých dud / Vážení přátelé českého folkloru, / již tři desítky let stavím pro dudáky všech věkových kategorií i národností české dudy. Mohu nabídnout kvalitní, zpracované nástroje s řadou vylepšení, v těchto laděních: D dur, Es dur, F dur, G dur. Je možné si objednat i nástroj provedený v kombinaci dvou ladění: Es dur D dur, Es dur F dur a podobně. Mohu nabídnout i specifický nástroj tzv. 'chebské dudy' v ladění F dur. Cena nástroje (stanovená dohodou) je závislá na použitém materiálu, ladění, případně na kombinaci jednotlivých ladění.

<sup>373</sup> Lubomír Jungbauer, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-10.9.2009-36.

made Jakub Konrady. In conversations held with Jungbauer over the years, he has consistently emphasised that he was prompted by Hrubý to make a version of the *pukl* that was easier for aspiring young players to play. He also mentioned details about other features that he developed for the *pukl*, such as the fine-tuning screws for the drone, a membrane valve, and the elimination the *krátič*. Jungbauer described his beginnings as follows:

Otherwise I started making bagpipes in 1981. I received a task from Professor V. Hrubý [Vojtěch Hrubý] from Strakonice, to build instruments having easy to pump bellows, easy to play, able to be tuned and light weight. The intent was to assist the small children learning bagpipes in schools. After trial and error, I gradually stopped making the *krátič*, and changed the check valve [between the bellows and the bag] to the membrane type because the leather flap really bothered me. I added a fine-tuning screw to the drone pipe. That was about 25 years ago [c. 1986]. I made a few [chanters] without tuning screws, but those are just for expert bagpipers. To make them is very tedious work, and clearly, the bagpipes with tuning screws have the largest share of the market. While they do not have such a nice sound like the classic chanter [without screws], they also have their own merits.<sup>374</sup>

The success of Hrubý's suggestion and Jungbauer's ability is noticeable throughout the Czech Republic and the world. His version of the *pukl* can be heard in many, if not all, of the music schools that offer a course in playing the *pukl*. A sizeable amount of his instruments can be found in the Strakonice region as played by folklorists in Prague. If a folklore festival is held somewhere in the Czech Republic where the *pukl* is played it is highly probable that one Jungbauer's instruments will be among those played.

Jungbauer has eliminated the *krátič*, and also was the first to replace the traditional leather flap that prevents air escaping from the bag with membrane check valve. He also was the first to add a fine-tuning screw to the drone pipe as well as developing a quick and reliable way of changing the pitch of the drone (described in 1.1.4.3). Jungbauer, typically, uses pear wood for the chanters and maple for the balance of the turned components.

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<sup>374</sup> Lubomír Jungbauer email to Michael Cwach 26 April 2011.



**Figure 158: The lathe in Jungbauer's workshop (2001)**

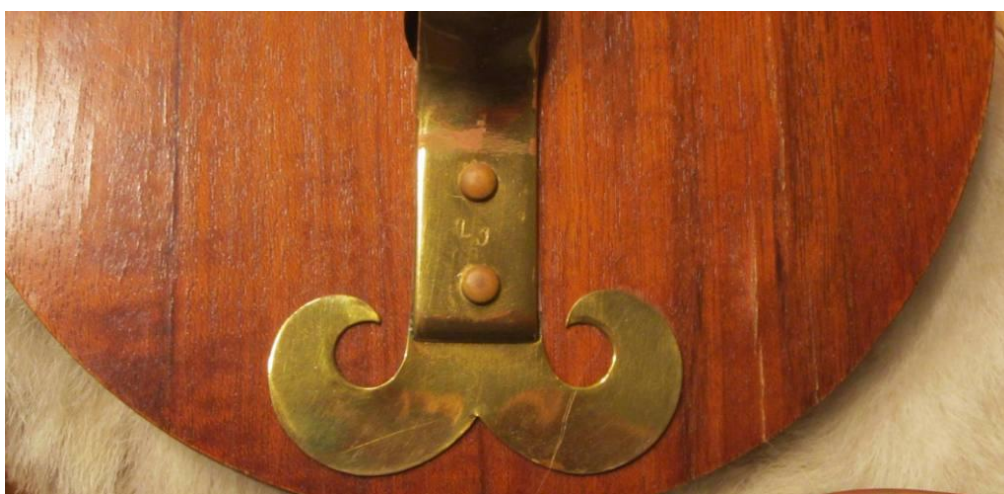
As ubiquitous as Jungbauer's instruments are amongst folklorists in Bohemia and elsewhere in the Czech Republic, it is no surprise that his *pukl* can also be experienced outside the Czech Republic. At least six of Jungbauer's *pukl* and one *chebské dudy* ('type B') are currently in the USA (2012). These include one owned by Sue Underwood of Crete, Nebraska. She is known locally for playing her '*dudy*' at gatherings of the diaspora Czechs. Additionally, Donna and Guenter Merkle of Cedar Rapids, Iowa have purchased two *pukl* that were delivered on 21 January 2012. These have joined another *pukl* by Jungbauer that they already owned. The two new *pukl* will be used for future presentation of Bohemian folklore by the Czech Youth Ensemble 'Světlušky' ('Fireflies'), a children's folklore group that the Merkle's founded in Cedar Rapids. Lastly, an order from Stephen Ourecky of Omaha, Nebraska was placed on 18 October 2011 for his daughter Julia and is scheduled for completion in midyear 2012. Accordingly, Jungbauer's role in Czech folklore, both in the Czech Republic and abroad as well, appears to be assured for the foreseeable future.

There are three types of heads that can be seen on the *pukl* made by Lubomír Jungbauer. The earliest type is one that he made himself. The second type is a head carved by Maria Vilánková of the South Bohemian village of Čestice. Jan Hrbáček of Domažlice has a *pukl* of this type that features a head by Vilánková or minimally, modelled after Vilánková's work.

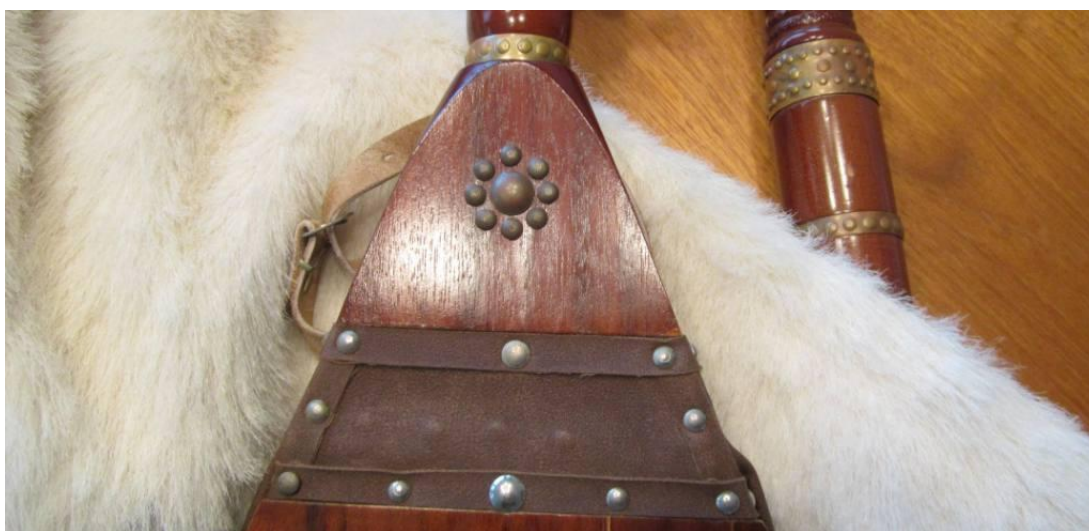


(Figure 157). These were carved in the late 1980s. Since then, the most recent heads are carved by a friend of Jungbauer's, Jiří Tichota from Přeštice.<sup>375</sup>

Jungbauer has used various approaches to signing his instruments. These include: 1) His initials 'LJ' stamp on the *háček* of the bellows. 2) An emblem of 'stars' on the bellows. This was done in a sign of respect to the Karel Janeček on which Jungbauer's *pukl* are modelled (compare this pattern of stars on the *krátič* of Janeček in Figure 125 with those of bellows by Jungbauer in Figures 160 and 161). 3) 'L. JUNGBAUER' stamped into the wood of the bellows (Figure 161). 4) A small engraved plate with 'LJ' put on the bellows with adhesive (Figure 162).



**Figure 159: Signature 'LJ' on the bellows**



**Figure 160: Jungbauer's emblem based on Janeček's — found on early *pukl* of Jungbauer**

<sup>375</sup> Lubomír Jungbauer email to Michael Cwach 9 January 2011.



**Figure 161: Stamp and star of Lubomír Jungbauer of Stod**



**Figure 162: Signature 'LJ' on engraved plate by Jungbauer**

Although Jungbauer's *pukl* are not decorated with images from Chodsko, they have played a role in the continuation of the *pukl* being played in Chodsko. Easy to play and lightweight, and most importantly, well made they have served as a reliable instruments for players in Chodsko. Those who currently play *pukl* by Lubomír Jungbauer include Marek Budka, Václav Buršík, Daniel Dřimal, Jan Hrbáček, Jiří Kupilík, and Lubomír Pitter.



### 5.3.9 Jan Frei (1938) Domažlice

Once an auto mechanic, Frei was motivated to make *pukl* when master maker Jakub Konrady died. Making less refined instruments than other makers, the quality of his work, however, continues to improve. Frei plays tuba with ‘Chodovanka’, which is a group that performs Chodish folk-songs. ‘Chodovanka’ is non-traditional in the sense that instead of having a string bass in the group, it has a tuba; the sounds of the tuba are combined with the *pukl*, played by the patriarch of Chodish bagpipers, Antonín Konrády, complimented by clarinets, violin, and *vozembouch*.<sup>376</sup>



Figure 163: Children's model *pukl* made by Jan Frei for Veronika Jindřichová (2009)

<sup>376</sup> The *vozembouch*, a folk instrument much like the stumpf fiddle played in North America or the lagerphone as played in New Zealand and Australia, have a plethora of features as well as a range of names.

I was introduced to Jan Frei by Jaromír Jindřich of Domažlice. I know Jaromír through his son, Kamil Jindřich, a member of ‘DDM’. Jaromír and his wife Helena have always shown kind hospitality whenever I have visited their home. The *pukl* maker Jan Frei lives directly across the street from the Jindřichs and my first visit to Frei’s workshop occurred shortly after I expressed to Jaromír my interest in learning more about the instruments that he makes. Frei’s workshop is a modest garage just to the west of the house.

Frei uses what raw materials are available to make his *pukl*, but typically makes chanter from plum wood and the drone pipes from beech wood. He carves the decorative goat heads from linden wood. Shellac is applied as an exterior finish on the wooden components. The upper plates of the bellows, made of birch plywood, are wood burned and decorated with local symbols of Chodsko and/or of familiar structures in Domažlice. He has made *pukl* in the keys of E<sup>b</sup>, and G. Some of his instruments have been exported to countries including Sweden and Canada.

Frei’s version of the *pukl* is traditional and the approach is similar to other makers. There is nothing particularly noteworthy that distinguishes Frei’s *pukl* from those of other makers. The bellows of his *pukl*, like those of the Konrady family and Janovec are decorated with representations of Domažlice’s architecture. There is however, an exception to the traditional aspects of Frei’s *pukl*; this is in respect to the construction of the elbows of *roztruby*. Frei has developed his own way of making curved elbows, which are often commonly made of metal tubing or formed from cow horn. Frei makes his elbows from two ‘j-shaped’ blocks of wood having a channel carved in each of them before they are permanently fixed together with an adhesive. This assembly is then shaped and painted to resemble a tube. One end is prepared to accept the end of the drone pipe and the other end is made ready to attach a cow horn.



**Figure 164:** A stage in Frei's unique approach of making elbows for *roztruby*

During a pleasant visit to Frei's workshop an array of tools could be observed; chisels, a draw knife, wood burning tool, sand paper, drill bits, etc. A photograph taken during a visit shows parts that were being prepared to complete a *pukl*. The following components are seen in various stages of completion on the workbench: a set of bellows, a chanter, and a small sanded cow horn (Figure 165).



**Figure 165:** Jan Frei in his workshop in Domažlice





pattern as well as some others were made by Ladislav Davidovic of Chudenice. The project to make the punches was organized by Jaromír Jindřich.



**Figure 167: Jan Frei signature plate on bellows ‘JAN FREI/DOMAŽLICE’**

The impression one gets from meeting Jan Frei is a man who thoroughly enjoys working in his modest shop, loves music and loves Chodsko. One of Frei’s earliest *pukl* was the first *pukl* that Josef Kuneš played. As one of his *pukl* (Figure 102) has been given by the town of Domažlice to the President of the Czech Republic, Václav Klaus, he has played a role in representing Chodsko as a *pukl* playing region.

### 5.3.10 Jan Holoubek (1958) Postřekov/Klenčí

A well-known figure in Chodish folklore is Jan Holoubek, not only as a maker of *pukl*, but as a performer. He was born 5 August 1958 in Domažlice.<sup>377</sup> He lives in one of the few restored *roubenka* or log houses in Chodsko. This historic house dates from the seventeenth century and is situated across the road from the facade of the Catholic church in Klenčí. Having trained as a luthier in Luby (Bohemia), these experiences led to Holoubek making *pukl* upon his return to Chodsko. He used violin-making tools as well as the turning lathe to make *pukl*. Making *pukl* was not, however, his main occupation, but rather a way to earn supplementary income. He is not making instruments now. Holoubek expressed admiration for the old craftsmen that made bagpipes. He studied *pukl* made by Šteffek [he did know whether it was ‘Bolfík’ or ‘Vuk’], Janeček and a number of versions made by Konrady as well as an internship with Josef Režný in Strakonice.

Holoubek made about 50 *pukl* during a 4–5 year period (c. 1999) when he was living in the Chodish village of Postřekov; he made bagpipes in the keys of E<sup>b</sup>, F, G and C major. When he first started making bagpipes he promoted them at the market in the Bavarian town of Furth im Wald. Like Janovec, he made instruments in batches, sometimes making five at a time. There was typically a two month wait for an order to be completed and he sold these *pukl* for between 10,000 to 15,000 Czech crowns. His customers were primarily bagpipers living in western Bohemia and people from Chodsko that were living elsewhere, who nevertheless, wanted something representative of their home. Now that he has moved to Klenčí he has not had the time to set up a new workshop. He would like to make musical instruments in the future and has gathered all the materials required to make *pukl*, violins and string basses. In the past he used plum wood from trees in Domažlice area for the chanter and drone pipes of the *pukl* and the heads were made from maple wood.

When Holoubek started to make *pukl* he looked for the best design for the *roztruby*. He tried about ten different designs. The most preferable design was found to be those that mimic

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<sup>377</sup> Jan Holoubek, personal interview, trans. Michael Cwach, Klenčí, DVD-CZ-25.9.2009-45 and DVD-CZ-25.9.2009-46.



real horn, much like the long horns used by Jakub Konrady, but made from polyepoxide. Another design of *roztrub* that Holoubek made includes brass tubing (seen in Figure 168). The brass parts were made for him by brass instrument makers in Kraslice, Bohemia. When asked from where these horns originated, Holoubek replied, ‘Chodish cow’.



**Figure 168: *Pukl* in the key of F by Jan Holoubek c. 1999 — Michael Cwach collection**

His instruments are characterised by a minimalistic goat's head and are otherwise conservatively decorated. He is not fond of the elaborated burned decoration placed on bellows and *roztruby*, as found on *pukl* by members of the Konrady family and Janovec. But,

on some of his *pukl*, a signature plate can be found with the initials 'JH' (Figure 169). The clean aesthetic preferred by Holoubek is shown in Figure 168. The heads of his *pukl* do not have eyes or ears. The external covering of the reservoir bag is from either goat or dog; the internal material is latex.



**Figure 169: Signature of Jan Holoubek on the bellows c. 1999**

Holoubek made interesting comments about cane used to make reeds. His uncle, who was a professional bassoonist, gave Holoubek some tubes of cane from France typically used for making bassoon reeds. Holoubek used these but believes that used clarinet reeds are the most preferable material for making *pukl* reeds. From his experience, these are the most stable. He has seen some reeds work for 20 years in all sorts of playing conditions, whether the temperature is hot or cold.

In regard to chanter design his E<sup>b</sup> *pukl* have a cylindrical bore. He has, however, experimented with making chanters with conical bores, especially in the case of those made in C (a sixth above the E<sup>b</sup>). He tunes the chanter by ear, but also employs an electronic tuner. He stated that it is important to do more than one tuning; it is good to let the reed sit for some time, for instance a day, and do the tuning again.

Although not making *pukl* currently, Jan Holoubek, has contributed much Chodish folklore through his performances and *pukl* making. His instruments are not particularly

consistent in regards to quality and are modest in appearance to other makers, but some examples are good instruments, and the one of finest players in Chodsko, Richard Vísner, plays on an exceptionally fine example by Holoubek.

### 5.3.11 Miroslav Janovec (1958) Malonice

Miroslav Janovec is known for making quality, attractive instruments that are reasonably priced. I have had the privilege of visiting Miroslav Janovec at his workspace on multiple occasions. Invariably I have been met at the front gate of this village farm complex, Malonice No. 12, by Baron, the family dog. After ringing the bell next to the front gate, Janovec emerges from his workshop and gives a friendly greeting. Soon, I am led through the yard and ushered into the world of woodworking — benches, turning lathes, and hand tools. On every visit a healthy amount of sawdust on the floor of the shop indicates a lot of activity has taken place, either by Janovec or possibly by his two sons who gave the impression that they occupy their time with creative activities.



**Figure 170: Home and workshop (to the right) of M. Janovec in Malonice**

Janovec exhibits an obvious affinity for wood. Having been schooled in woodworking, his training and skill is displayed in a scale model of an agricultural steam engine. This impressive model, made of entirely of wood, can be operated on compressed air and was his graduation project at the trade school he attended. Like Jakub Jahn, he also worked at Chodovia.

Janovec has become one of the most popular makers of *pukl* in Chodsko, the Czech Republic and internationally. Even though prices for his instruments are considerably lower than other makers, he produces a quality instrument. Janovec is not afraid to experiment with the design of *pukl* or the sound produced by them, either in terms of timbre or volume. Moreover, he is willing to integrate customers' wishes in the appearance of the *pukl*. For



example, Janovec is prepared to incorporate any reasonable design on the face of the bellows that might reflect the personal identity of his customers. These designs are capably wood-burned by his wife who uses submitted photographs or drawings as patterns.



**Figure 171: *Pukl* by Miroslav Janovec (2004) — Michael Cwach collection**

Normally, scenes from Domažlice, such as the Chodish castle and Lower Gate are included on bellows of *pukl*. In 2004 he made a ‘type B’ *Dudelsack* for Robert Paulson of St. Paul, Minnesota. The top of the bellows was wood burned with the image of the chapel that once stood in the razed German-Bohemian village of Neubäu, which was a striving community in western Bohemia and is one of Paulson’s ancestral Bohemian villages. This ‘type B’ bagpipe was inspired by an historic *Dudelsack* (c. 1868) preserved in the Brown County Museum in New Ulm, Minnesota, which displays an unusual intensity of decoration on the brass sheet metal portions of the chanter and drone bells.

Janovec has also experimented with the design of some crucial acoustic components. For a time, he made a false *krátič*, that is, one that appeared to be a *krátič*, but had a simplified

internal design consisting of only a single straight bore going through the length of the block of wood, diagonally. This design must not have been completely desirable, as on my last visit (winter 2010) Janovec had returned to making the traditional *krátič*, which have a series of passageways as described in section 1.1.4.2.

Janovec has displayed some peculiar, but practical, habits from time to time and one of these was discovered on a visit to Malonice in August of 2004. He utilized his Russian Volga — 2.5 litre GAZ 24 limousine, on a sunny day to serve as a low temperature oven to hasten the drying of the stained and clear finishes applied to heads and other wooden components. On the front passenger seat were five carved goat heads. On the rear bench seat there were wooden components including examples of *krátič* and unassembled small crosses and large crosses, enough for five *pukl*, neatly arranged.



**Figure 172: Five goat heads drying in the GAZ 24**



**Figure 173: Wooden components drying on the rear seat of the GAZ 24**



The photographs (Figures 172 and 173) illustrate that Janovec tends to make his bagpipes in batches of five rather than one at a time. The materials used in his bagpipes are stated on his website. He uses maple wood, pear wood, plum wood, and apple wood. The bags are available in goat skin, dog skin, calf skin, and fox. On my last visit to Janovec in 2009, in addition to these skins, he was keen on showing me a badger skin that will be included as part of future *pukl*.<sup>378</sup>

As outlined in section 1.1.1 the air reservoir bag is important component of the *pukl* that ties everything together. An inner bladder is used by modern makers. An opportunity to see a complete inner bladder was offered by Miroslav Janovec. In Figure 174 the outline of the bladder can be seen clearly.



**Figure 174: Inner air reservoir bladder used by Janovec**

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<sup>378</sup> Taken from Janovec's website the following describes the pitches played by the chanter, but primarily describes the materials used and construction of the *pukl*. <http://www.janovec.pianokocum.eu/onastroji.html>  
*O nástroji /České dudy -chodské dudy: / Základ nástroje tvoří kozlí hlavička do které je vložena melodická píšťala, která má 7 hmatových otvorů. Hraje se zavřeným prstokladem. Jednotlivé tony jsou:- u ladění Es - B - D - Es - F - G - As - B - C. Druhá píšťala je basová nazývaná též huk laděná o dvě oktávy níž než základní ton melodické píšťaly. Vrtání obou píšťal je válcové. Ton se zde tvoří pomocí jednoduchého nárazného jazýčku. Konce píšťal jsou zakončeny roztruby z kravských rohů, zdobených mosazí. Dudy samotné jsou vyrobeny z javoru; hrušky; švestky; jabloně. Další důležitou součástí dud je zásobník vzduchu, který bývá vyroben z kozí kůže, psí nebo telecí vyjíměčně i liščí. Vzduch do zásobníku je vháněn pomocným dřevěným měchem, potaženým kůží. Při hře má dudák nástroj přes pravé rameno pod levou rukou má upnutý dřevěný měch, kterým vhání vzduch do zásobníku vzduchu, který stlačuje pravou rukou. Odtud je vzduch rozváděn současně do přední a zadní píšťaly.*

*Dudy jsou starobylý hudební nástroj, pocházející z dávných dob. Do dnešní podoby se utvářely kolem 15 století. Užívaly se nejen v různých dudáckých oblastech Čech ale i v sousedním Německu a Rakousku.*

*Roztruby* were discussed in section 1.1.5. Miroslav Janovec was kind enough to share examples in stages of creating the *roztrub* found on some models of his *pukl*. These *roztruby* are optional and are an extra expense above the standard elbow that are made from two pieces of tubing each having about a  $22.5^\circ$  angle soldered together, resulting in the typical  $45^\circ$  angle elbow. I recall Janovec commenting, on a visit to his workshop, that the one-piece curved design works 'like an organ'. Indeed this design does produce quite a different timbre when placed on a chanter which might have previously had the  $45^\circ$  elbow; it allows for a louder and fuller sound.

Three stages of making a *roztrub* with curved elbow are shown in Figure 175. Firstly, from the left, a slightly conical cone is formed from sheet brass. Secondly, this cone must be filled with a material such as lead, so that the tube does not collapse when bending and shaping. The lead is removed after this process by heating the tube and allowing the lead to flow out. Thirdly, the tube is polished and fitted to an appropriately-shaped cow horn. Janovec masterfully makes these *roztrub*, but at times has demonstrated questionable judgement in regard to matching the drone bell and chanter bell for the best aesthetic results. On one occasion, I had the opportunity to witness the selection of polished horns from a bucket to create *roztruby*. This appeared to be a haphazard process with results that did not reflect the traditional approach whereby the appearance of the horns are observed to be closely matched.



**Figure 175: Stages of making the elbow of *roztrub***

Janovec, an expert woodworker, has been making good quality *pukl* that are played in Chodsko. Examples of his work have proven to be reliable in regard to construction. Examples of *pukl* made by Janovec have exhibited good pitch stability in various performance conditions, where extremes in temperature and humidity sometimes make playing the *pukl* difficult. He typically includes Chodish themes that are wood burned on the bellows. These factors, combined with reasonable prices, make *pukl* by Janovec a popular choice in Chodsko.

The bagpipe player, Václav Buršík praised a *pukl* made by Janovec in comparison to examples by various makers:

**VB:** [...] I have played bagpipes from Mr. Konrady and from Janovec.

**MC:** From the older Konrady, Jakub, or the younger, Stanislav?

**VB:** From the older, Jakub, and the younger, Stanislav. Both. Amongst those the others that I have played, and not considering mine, the one that probably played the best for me was made by Janovec. A friend loaned it to me. Everything seemed to be balanced. They were nice. And now for example, the ones that I have now [by Jungbauer], after I had a chance to compare them to Konrady, Janovec and others, I think they are 'light' and have a tendency to falter. The ones from Konrady are a lot of work. A person has to press hard [on the bellows] and work the bellows a lot....<sup>379</sup>

Positive responses also have come from those in Chodsko who are playing *pukl* made by Janovec including Martina Morysková (G major), Jan Morysek, and Václav Dufek.

## 5.4 Basic specifications of *pukl*

Basic specifications of *pukl* by makers introduced in this chapter are presented in Table 5 and Table 6. As this thesis' primary focus is on the aspects of linkage between the *pukl* and Chodsko, only the specifications that provide basic orientation are provided here. For those who are interested in constructing a *pukl* the footnoted sources are recommended.<sup>380</sup>

<sup>379</sup> Václav Buršík, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-17-12.2011-81.

<sup>380</sup> 1) Josef Režný, *Škola hry na české dudy [Bohemian Bagpipe Method]* (České Budějovice: Krajské kulturní středisko, 1981) part 1. 2) Pavel Číp and Rudolf F. Klapka, *Dudy v Čechách, na Moravě a ve Slezsku [Bagpipes in Bohemia, Moravia and Silesia]* (Brno: Salve Regina, 2006) 3) Pavel Číp and Josef Režný, *České dudy: Výroba, zdobení, ladění [Bohemian Bagpipes: Making, Decorating, Tuning]* (Rožnov pod Radhoštěm: Blok, 1992).

Table 5: *Pukl* makers and materials typically used by each

|                              | Reservoir<br>bag<br>material<br>outer               | Reservoir<br>bag<br>material<br>inner  | Head<br>(type of<br>wood) | Chanter<br>(type of<br>wood) | Chanter<br>fine-<br>tuning<br>screws   | Drone<br>(type of<br>wood)       | <i>Roztruby</i>   |
|------------------------------|---|--|---------------------------|------------------------------|--|----------------------------------|---|
| ‘Bolfík Šteffek’             | dog, goat   | leather                                | Plum                      | plum                         | b <sup>b</sup>   | –                                | 45°<br>elbow  |
| ‘Vuk’ Šteffek                | –   | –                                      | –                         | –                            | one<br>known<br>chanter<br>exists<br>from c.<br>1950<br>with<br>screws<br>for each<br>tone<br>hole | plum                             | various<br>styles<br>including<br>the use<br>of<br>remnants<br>from<br>older<br>examples  |
| Karel Janeček                | <i>dog, goat</i>                                    | leather<br>and<br>imitation<br>leather | maple,<br>ash,<br>plum    | plum                         | No   | –                                | –   |
| Jakub Jahn                   | –   | –                                      | –                         | –                            | No   | –                                | –   |
| Jakub Konrady                | dog, goat,<br>or<br>imitation<br>fur                | leather,<br>imitation<br>leather       | linden                    | maple,<br>plum,<br>ash       | Yes  | hornbeam<br>maple <sup>381</sup> | two<br>styles<br>exist. 1)<br>cow<br>horns<br>bent with<br>‘secret’<br>method<br>or 2)<br>made<br>with 45°<br>elbow<br>made of<br>brass |
| Jaromír/Stanišlav<br>Konrady | goat,<br>imitation<br>fur                           | imitation<br>leather                   | linden                    | maple,<br>plum or<br>cherry  | Yes  | maple,<br>plum or<br>cherry      | same as<br>Jakub<br>Konrady   |
| Amati                        | goat  | leather                                | maple                     | maple                        | No   | maple                            | sheet<br>brass,<br>cow horn   |
| Lubomír<br>Jungbauer         | goat, dog,<br>sheepskin,<br>and<br>imitation<br>fur | leather                                | linden                    | pear,<br>maple               | Yes  | maple,<br>pear                   | 45°<br>elbow  |

<sup>381</sup> Conveyed to the author by Stanislav Konrady during a visit to the Konrady music store in Domažlice on 5 February 2011.

|                  |                                  |                   |             |      |     |       |  |
|------------------|----------------------------------|-------------------|-------------|------|-----|-------|--|
| Jan Frei         | imitation fur                    | imitation leather | linden      | plum | Yes | beech | horn plus an elbow of his own design made of wood          |
| Jan Holoubek     | goat, dog                        | –                 | maple       | plum | Yes | plum  | –  |
| Miroslav Janovec | goat, dog, calfskin, fox, badger | imitation leather | linden wood | –    | Yes | –     | cow horn with 45° elbow of brass or curved elbow of brass. |

Table 6 includes some basic specifications for *pukl* made in E<sup>b</sup> major. The drone length is not included as this is dependent on the construction of the *krátč* and *roztrub*.

**Table 6: Specifications for *pukl* in E<sup>b</sup> major.**

| Maker                        | Chanter bore | Chanter length | Drone bore |
|------------------------------|--------------|----------------|------------|
| ‘Bolfík Šteffek’             | 6.2 mm       | 328 mm         | 8–11 mm    |
| ‘Vuk’ Šteffek <sup>382</sup> | 7            | 269 mm         | 8          |
| Jakub Jahn                   | n/a          | n/a            | n/a        |
| Amati                        | 8 mm         | 368 mm         | 8 mm       |
| Karel Janeček                | 8 mm         | 340 mm         | 8 mm       |
| Jakub Konrady                | 8 mm         | 355 mm         | 8 mm       |
| Jaromír/Stanislav Konrady    | 8 mm         | 357 mm         | 8 mm       |
| Lubomír Jungbauer            | 7 mm         | 330 mm         | 7 mm       |
| Jan Frei                     | 7 mm         | 288 mm         | 8 mm       |
| Jan Holoubek                 | 7 mm         | 275 mm         | 7 mm       |
| Miroslav Janovec             | 7 mm         | 363 mm         | 7mm        |

## 5.5 Defining the market for *pukl* in Chodsko

Cultural significance of the *pukl* is not always foremost in the mind of those experiencing the *pukl* for the first time. Prices and features of instruments, like any product, must be considered by most potential buyers. Some accounts describing prices of *pukl* from the beginning of twentieth-century are included here.

<sup>382</sup> These measurements for this instrument courtesy of Jan Frei via email sent by Jaromír Jindřich 7 June 2012. Jindřich notes regarding the chanter, ‘Chanter lengths are those of the functional part of the wooden tubes, i.e. less the connecting ends’.



The bagpipe enthusiast Arnošt Kolář wrote that Wolfgang ‘Bolfík’ Šteffek sold ‘*dudy*’ [*pukl*] in 1905 for 10 to 13 *zlatý* (florins).<sup>383</sup> Around the end of the First World War Šteffek charged 125 *korun*.<sup>384</sup> The factory made Amati *pukl* in the 1950s sold for 1,500 to 3000 Czechoslovak crowns.<sup>385</sup> Martina Morysková recalled that c. 1976, her new *pukl* from Jakub Konrady cost 4000 crowns.<sup>386</sup> Josef Kuneš bought a new *pukl* from Stanislav Konrady in 1994 for 12,800 crowns.<sup>387</sup>

There are *Bock* bagpipes similar to the Chodish *pukl* being made in Germany. Helmut Moßmann in Schuttertal and the Japanese expatriate T. Sonoda in Munich are two makers of such bagpipes. They offer their versions of the ‘classical’ *polnischer Bock*; both makers label these instruments *Böhmischer Bock*. It is unlikely that these makers would meet with success selling their products in Chodsko. Firstly, there are qualified and willing makers in and near the Chodish region. Therefore, there is no need to look elsewhere as there is a selection of makers nearby from which to choose. Secondly, the prices by charged makers in the Czech Republic are significantly less for a similar and perhaps more desirable product. When Jan Holoubek was making *pukl* he charged roughly 10,000 Czech crowns to 15,000 Czech crowns depending on key, etc. The published prices on the Internet for a *pukl* by the Czech maker Miroslav Janovec in April 2012 was 13,500 Czech crowns. Prices for similar instruments by German makers were more than double this sum; Sonoda has suggested a selling price of €1200 ≈ 29,840 Czech crowns while Moßmann specifies €1450 ≈ 36,060 Czech crowns.<sup>388</sup> Stanislav Konrady offers his *pukl* more in line with the German prices. Two *pukl* were offered for sale in his store in February of 2011. The asking prices ranged from 23,000 to 28,000 Czech crowns. Although, considerably higher priced than what Janovec offers, it is still below the prices offered by German makers. As Janovec has set a low entry price for a perfectly functioning *pukl* with all the features the Chodish players expect such as fine-tuning screws,

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<sup>383</sup> Kolář, p. 6.

<sup>384</sup> Svačina, *Dudáci a dudácká muzika na Chodsku [Bagpipers and bagpipe bands in Chodsko]*, p. 35.

<sup>385</sup> Kolář, p. 6.

<sup>386</sup> Martina Morysková, personal interview, trans. Michael Cwach, Klenčí, DVD-23.11.2010-76.

<sup>387</sup> Josef Kuneš, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-18.11.2010-74.

<sup>388</sup> The prices are based on information available through the makers’ websites and calculations completed on 22 February 2012.



there is no incentive to buy instruments from German makers. Thirdly, regardless of price, the German made instruments do not fit the aesthetic trends that have become established for the *pukl*. Neither Sonoda nor Moßmann decorate their instruments with references to Chodsko. Fourthly, these German instruments do not have the fine-tuning screws. The teachers at the *ZUŠ* in Domažlice and Klenčí, Vlastimil Konrády and Josef Kuneš, are satisfied with *pukl* made by makers, Jaromír and Stanislav Konrady of Domažlice, Miroslav Janovec of Malonice and Lubomír Jungbauer of Stod. All of the *pukl* made by these makers for players in Chodsko come with fine-tuning screws. This feature is appreciated by teachers who can quickly tune the notes of the chanter or the drone.

Chanters with tuning screws for each tone of chanter and a fine-tuning screw on the drone pipe have been accepted and are customarily used in Chodsko. Other established and reputable makers of bagpipes in the Czech Republic such as, Pavel Číp of Zubří, have little chance of selling their versions of the *pukl* or Bohemian ‘*Bock*’ as long as fine-tuning screws are not included on the chanter. The price listed on Číp’s website for a comparable *pukl* is 20,500 Czech crowns. Again, this is considerably higher than the basic price charge by Janovec, 13,500 Czech crowns. Consequently, price, appearance and features of a *pukl* are important to potential buyers. Everything else being equal, potential buyers in Chodsko would likely continue to buy from the established local makers.

### 5.5.1 Status and collectability of *pukl*

*Pukl* played in Chodsko have not been made with the same level of craftsmanship, nor do they all carry the same aesthetic value visually or aurally. In this context Bonnie Wade writes, ‘[a]n instrument’s status can be transferred to players and makers of that instrument, so that a sociomusical pecking order develops’.<sup>389</sup> Indeed this seems to be the case in regard to the *pukl* in Chodsko. There appears to be a hierarchical order applied to makers and models of *pukl*. Indeed, certain models of the *pukl* made by Jakub Konrady seem to be the most respected and admired in Chodsko. Personally, I did not think I really had one of ‘the *pukl*’ until I purchased

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<sup>389</sup> Wade, p. 55.

a used *pukl*, with large *roztruby*, made by Jakub Konrady (c. 1960) (Figure 1) in the summer of 2010, for 24,000 Czech crowns. Before this purchase, I played in Chodsko on *pukl* made by various makers and invariably, since each was not a fine example made by Jakub Konrady, there was a feeling of *pukl* envy present on my part. This was especially prevalent when playing in Chodsko an example of a *pukl*, of smaller stature and without tuning screws, made by Pavel Číp of Zubří. Even though the quality of Číp's instruments is of a high standard and Číp's are highly regarded by players in Prácheňsko, Austria and elsewhere in Central Europe, they are out of place in Chodsko. Having a different approach to making the *pukl* than makers in West Bohemia, Číp customarily uses a turned head instead of an ornately carved one. Once during a Chodish Festival, the famous Czech folklorist and *pukl* player, Zdeněk Bláha, clearly remarked that the design of the head my *pukl* made by Číp was not to his liking. One of the students at the Chodish Bagpipe Workshop, who had an instrument made Číp, seemed to be less enthusiastic about their own instrument after closely examining the carved head that is common to *pukl* by Janovec. Once when I was invited to play with Domažlická dudácká muzika for a performance in Strakonice, my lack of ability to tune the Číp bagpipe precisely in a quick manner was an issue. Perhaps it was my playing or the lack of ability to tune with the rest of musicians, but I have never been invited back to play with the group. Regardless, the net result is that those in Chodsko find that Číp's instruments are not as striking visually, nor do they feature the flexibility in pitch adjustment. The correct configuration of these features appears to be prerequisites for the purchase of a *pukl* in Chodsko.

## 5.6 Chapter Summary

As musical instruments are seen as part of the cultural fabric, the making of musical instruments is a cultural contribution. Players of the *pukl* are dependent upon makers for new *pukl* and the repair of old ones. As a result, makers are well regarded.

Previous to the establishment of Chodish school of *pukl* making, there were a few named makers in western Bohemia, however, little is known about them. It appears that before individuals started making *pukl*, they were assembled. This is based on the following

observations. Firstly, there is no obvious maker's marks found on these earliest extant examples of *pukl* in Bohemia. Secondly, every component of these early *pukl* is expertly crafted, which indicates that parts were made master craftsmen. After the establishment of the Chodish school of *pukl* maker in the late nineteenth century by Wolfgang 'Bolfik' Šteffek in Újezd, *pukl* have been available for purchase in Chodsko. *Pukl* of the Chodish school have the following in common:

- 1) they have parts, made from that local woods, that are typically dyed medium to dark brown
- 2) air reservoir bags are of a similar design made of synthetic or genuine fur. Goat and dog were the most common hides used in the past. Presently most makers use imitation fur.
- 3) bellows of similar design pumped with the left arm of the player
- 4) chanters with fine-tuning screws have been universally adopted
- 5) *pukl* are typically made to play in E<sup>b</sup> major, but D, G, and F major can be encountered
- 6) some *pukl* of the Chodish school are clearly associated with Chodsko as images and text with Chodish themes are wood burned onto the bellows and *roztruby*.

Makers that have made *pukl* for musicians in Chodsko include, Wolfgang 'Bolfik' Šteffek, Wolfgang 'Vuk' Šteffek, Karel Janeček, Jakub Jahn, Jakub Konrady (1st generation), Jakub Konrady (2nd generation), Jaromír Konrady and Stanislav Konrady (3<sup>rd</sup> generation makers), Lubomír Jungbauer, Amati, Jan Frei, Jan Holoubek, and Miroslav Janovec

The desirability of different forms of *pukl* is dependent on the maker, features and price. Although *pukl* by the Stradivari of *pukl* making, Jakub Konrady, are the most desirable, the best models rarely come up for sale. Prices and features of *pukl* (or German made *Böhmischer*

*Bock* or ‘classical *polnischer Bock* made by Pavel Číp<sup>390</sup> in Zubří, Moravia) can vary considerably. Some quality instruments do not have all the features, most importantly the fine-tuning screws, which are expected in Chodsko.

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<sup>390</sup> A 18 minute long video of Pavel Číp making a ‘classical’ *polnischer Bock* can be found via Pavel Číp & synové’s Facebook page.  
<http://www.facebook.com/photo.php?v=10150420040689178&set=vb.200748463330318&type=2&theater>

## Chapter 6: Presenting the *pukl* and folklore of *Chodsko* to the public

This region [Chodsko] is strong, it has an image. Of course they play the bagpipe in other regions, but here it is strong and is rooted and felt. Thanks to this, the bagpipes survived in comparison to the other regions and are thought of as a Chodish invention. Of course, this wasn't the case, in the middle ages bagpipes were normal instruments everywhere, but here the bagpipes survived. In another region, a bagpipe isn't going to be played in a party in observation of a child being born. But here, yes. — Jan Faschingbauer<sup>391</sup>

As Faschingbauer, expressed, the *pukl* is an integral part of Chodish tradition. Bagpipes and Chodsko have been associated in popular song and through television programming and further reinforcement of these links are provided through the *pukl*'s inclusion in paintings, reproduced on postcards, books, and films.

### 6.1 Popular Song

Not only has folklore linked Chodsko with the *pukl*, but the song '*Domažlický dudáček*' has also provided a wider base for popular association with Domažlice, Chodsko and bagpipers. Written by V. Malý and J. Mužík, it was published as sheet music for piano and voice by Melantrich in 1943. Rarely heard today, the orchestral recording begins with the strings imitating the drone of a bagpipe over which a melody is played on a clarinet.

In the opening a woman entreats a bagpiper to play a song that will make her happy, the same song he played while she walked with her sweetheart through a Domažlice town gate. This plea was made in the hope that the song might cause the man to recall how much he loved her. The mention of a town gate is probably an allusion to the Lower Gate of Domažlice. This same gate is depicted on the bellows of *pukl* made by the Konrady family and Miroslav Janovec.

This song, with an image of the label, can be heard on YouTube at this URL — <http://www.youtube.com/watch?v=59Mw-KXDKrM&feature=relmfu>. Likely released in the 1940s, it appears from the record label, supplied with the recording, that it was released with the label ESTA c8144 and sung by the Sestry Skovajsovy [Sisters Skovajsová].

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<sup>391</sup> Jan Faschingbauer, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-24.9.2009-43.

## 6.2 Television and Radio

Czech Television has played a role in the further enculturation of Czechs. Czech television programming offers significant coverage that includes programmes, which passively or actively, introduce the *pukl* to the general public.

Czech Television programmes have included presentations of *dechovka*. One significant excerpt from these programmes has been made available on YouTube. At the URL, [www.youtube.com/watch?v=VY6uzB5ik6c](http://www.youtube.com/watch?v=VY6uzB5ik6c), the group ‘Domažlická dechovka’ is shown playing a song with many references to Chodsko and bagpipers. It is unusual to include the *pukl* in *dechovka*, but in this instance Karel Bečvař, a past student of Stanislav Konrády can be seen and heard playing the *pukl*.

Chodsko, in West Bohemia, is served by the radio station Český rozhlas Plzeň [ČRo Plzeň] (Czech Radio of Plzeň). Some of the most significant figures in the Czech music scene in the Czech Republic worked at ČRo Plzeň, including Zdeněk Lukáš, Jaroslav Krček and Zdeněk Bláha. Zdeněk Bláha, perhaps, has done more than anyone to form the image of the bagpipe in Western Bohemia through his efforts at this radio station.

The programmes produced at the station were broadcast throughout Czechoslovakia on a programme that ran for 40 years. Hosted by Zdeněk Bláha, every Saturday at 2:30 p.m., from 1958 to 1998, the programme, HRAJÍ A ZPÍVAJÍ PLZEŇÁCI (Pilseners Play and Sing), was broadcast on Československý (Czechoslovak) and later Český (Czech) Rozhlas, PRAHA 2.<sup>392</sup>

Miloš Mareš of Plzeň sang with the organization known as the ‘Plzeňský lidový soubor’ (Plzeň Folk Choir), which was associated with Radio Plzeň.

I am glad I can remember that period. We were singing with [the] so called Pls (plzeňský lidový soubor). Mostly they were members of [the] Radio symphonic orchestra. Lukáš, Krček and Bláha mostly arranged folk songs for them. Bláha not so much, because he had his own folk ensemble called Úsměv in Horní Bříza. We recorded 1 to 3 times a month. We rehearsed [sic] mostly at the end of our rehearsal. It was our minorite [sic] program, because we sang mostly serious music. We did it to earn some money for our activities. The solo singers were Horák, Široký, Ledinský, Šulcová and Hejduková. They sang for ex. “Domažlice sú, pěkné městečko” [‘Domažlice is a

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<sup>392</sup> Josef Kuneš email to Michel Cwach 18 April 2012.



Lovely Town’]. Very popular was also “Lovili rybáři” [‘The Fishermen are Fishing’] (Šulcová), arranged by Krček. Also very successful was “Nedávij, Hančíčko, nedávij” [Don’t Give, Hanka, Don’t Give’] (Šulcová, Hejduková), arranged by Bláha. Very popular was too “Šly panenky silnicí” [‘The Lasses Went Down the Road’] arranged by Lukáš.<sup>393</sup>

Every weekday, western Bohemian folklore and Chodish folklore music is broadcast on the radio. ‘*Špalíček*’ (*Anthology*), a programme of pre-recorded folkore music, is presented every weekday at 7:05 p.m. Having been broadcast since 1993, it is hosted by some of the most well-known figures in Bohemian folklore including Zdeněk Bláha, Miroslav Šimandl, Josef Kuneš, Zdeněk Vejvoda, and Michaela Vondráčková.<sup>394</sup>

The programme *Špalíček* influenced a young, Josef Kuneš, as he wrote his first arrangements for his band based on these broadcasts:

Those were songs that I knew from the radio or some performance. [They were from] Radio Plzeň where they broadcast *Špalíček*. Today they broadcast it at 7:00 p.m., but at that time it was broadcast at 9:00 a.m. for half an hour. I listened to it every day. No, I went to school. Since everyday my mum or sister was home they would record it on the tape recorder and when I got home in the afternoon I would listen to it. The songs that I didn’t have yet, I recorded onto another cassette. The first cassette would be used to record another *Špalíček*. I had about 30 or 40 cassettes.<sup>395</sup>

Sometimes live broadcasts are still presented. This can occur in the form of a battle of the bands. I attend one such ‘battle’ between ‘Domažlická dudácká muzika’ and ‘Strakonická dudácká muzika’ at ČRo Plzeň. This battle, which was sponsored by the Chodovar Brewery, was won by ‘Domažlická dudácká muzika’ as decided by votes from the listeners.

Radio might have also influenced how Chodsko folklore sounds today. Those who were involved at ČRo Plzeň during the time when the bulk of the recordings were made became some of the most well-known musicians, arrangers, composers and performers in the Czech Republic. It is understandable that they probably made every effort to put a refined face on Bohemian folklore. As a result, standards and expectations were established. Good intonation,

<sup>393</sup> Miloš Mareš email to Michael Cwach, 23 August 2010.

<sup>394</sup> ‘*Špalíček* - ČRo Plzeň (Český Rozhlas)’ <[http://www.rozhlas.cz/plzen/porady/\\_porad/308](http://www.rozhlas.cz/plzen/porady/_porad/308)> [accessed 12 April 2012].

<sup>395</sup> Josef Kuneš, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-7.10.2009-57.

similar to classically trained musicians, can be heard in these broadcasts. Also a 'ČRo Plzeň' folklore sound developed. With the incorporation of appropriate voices, the instrumental aspects of music included superior timbre, rhythmic accuracy, and fluidity.

At the radio station, the *pukl* was played as a solo instrument, used to accompany a singer, or as part of an ensemble. The largest of these ensembles has become known as *velká dudácká muzika* (large bagpipe band) in Czech. They are ensembles that typically included two *pukl*, E<sup>b</sup> soprano clarinet, B<sup>b</sup> soprano clarinet, one or more violins, and a string bass. Smaller ensembles with the *pukl* in other combinations with these instruments were also recorded at the radio station for broadcast.

Playing the *pukl* at the radio station was one of the reasons cited by Jaromír Konrády for the adoption of fine-tuning screws to the chanter, one of the indentifying features of the Chodish *pukl*:

Our father [Jakub Konrady] thought of the fine-tuning screw in the years 1958–1960. The possibility to quickly tune, instead of filling the holes with wax, was done for his nephew Antonín Konrady. They were recording bagpipe bands at the radio station in Plzeň. Our father played violin. It is possible to tune with those [violins]. But with clarinets it was worse. And if the *dudy* [*pukl*] and clarinet are not in tune, it is a bad recording. And that is why our father did this type tuning, so that the bagpipes could be tuned in a short time.<sup>396</sup>

### 6.3 Recordings

Recordings of Chodish songs have provided a way to listen and connect to the Chodish region and are preserved on wax cylinders, discs, LPs, cassette tapes, and CDs or are stored digitally. Of all the compilations of recordings that exist, two are especially significant.

The *Anthology of Chod Folk Music* produced by Zdeněk Bláha is a noteworthy compilation as it preserves a special time in the performance of Chodish songs. Released in 1973, it captured the sounds of a passing generation of Chodish performers.

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<sup>396</sup> Jaromír Konrady 'dudy/dolaďovače' [email to Michael Cwach] 29 April 2011. 'Dolaďovací šroubky na předničky vymyslel náš otec v letech 1958 - 60. Možnost rychlého doladění, místo vyplňování dírký voskem, udělal poprvé pro svého synovce Antonína Konradyho. Byli natáčet v rozhlase v Plzni dudáckou muziku. Náš otec tehdy hrál housle. Ty se dají doladit. Ale s klarinetu to bylo horší. A pokud neladí dudy a klarinetu, tak je špatná nahrávka. Proto otec udělal doladění takové, aby bylo možné v krátké době rychle dudy přeladit.'

The second anthology, *Bagpipe and Bagpipe Music 1909 / The Oldest Recordings of Czech Folk Music I.* was released in 2001 by the Ethnography Department of the Academy of Science in Prague and contains recordings transcribed from wax cylinders, believed to have been recorded by Otakar Zich (1879–1934) in 1909.<sup>397</sup> These recordings offer insight into a style of playing and singing that is not heard today.

A discography of Chodish music in which the *pukl* made available to the public is included at the end of this thesis. In some instances the *pukl* is included in the artwork of the LP jacket or CD cover (Figure 176).



Figure 176: LP jacket of ‘Folk Songs from the Chod Region’ in English<sup>398</sup>

## 6.4 YouTube

With the advent of YouTube much material of an ethnomusicological nature has been made available to anyone with access to the Internet. In regard to Chodsko, these, presentations, and future contributions must, however, be viewed and listened to with a caveat. Although Chodish *kroje* are worn in some presentations, the performances are not

<sup>397</sup> Lubomír Tyllner, *Dudy a Dudácká Muzika 1909 [Bagpipe and Bagpipe Music 1909]* (Prague: Etnologický ústav Akademie věd České republiky, 2001), p. 116.

<sup>398</sup> Supraphon, 1117 3436 G, 1983.

necessarily Chodish or of Chodish music. Some of the most significant YouTube presentations that help bolster the link between Chodsko and the *pukl* include the following. All of these are identified as being performed by Chodish:

1) <http://www.youtube.com/watch?v=T1Mrc-AyzGg> [Chodský soubor Mrákov — propagační video]

This is a 7 minute 39 second promotional video for the Chodský soubor Mrákov. It is perhaps the most useful video on YouTube to show linkage between the *pukl* and other identifiers of Chodsko as it shows how Chodish folklore is commonly portrayed by those having a strong connection to the region. Here, a *pukl* made by Jakub Konrady can be seen played by Vlastimil Dřímál in a group with the instrumentation of *velká dudácká muzika*, E<sup>b</sup> clarinet, B<sup>b</sup> Clarinet, *pukl*, two violins and string bass. The circle dance, known as the *kolečko*, is also danced by women in *kroje* from lower Chodsko. As this is a promotional video, contact addresses are included at the end of the video.

2) <http://www.youtube.com/watch?v=o3-NL4NvmpM&feature> [Chodská hyjta 2009]

An introduction to festival 'Chodská hyjta' held annually in the Chodish village of Mrákov is presented in this video. Here, the students of the folklore programmes in ZUŠ schools as well as Jiří Sauer with his daughters, and a short clip of the Chodský soubor Mrákov are presented.

3) [http://www.youtube.com/watch?v=dV\\_1SY4Zp8U](http://www.youtube.com/watch?v=dV_1SY4Zp8U) [Chodské slávnosti - Domažlice 1959]

This is a short report of the 1959 Chodské slavností. The video starts with the views of the tower on the square and Lower Gate of Domažlice. A young Antonín Konrady can be observed playing a *pukl* made by Jakub Konrady.

4) [www.youtube.com/watch?v=4Kujuo-Y8kI&feature](http://www.youtube.com/watch?v=4Kujuo-Y8kI&feature) [Děti na Chodsku]

The video features the youngest performers of folklore in Chodsko. Marek Budka is featured as master of ceremonies and vocalist at the 2009 Chodské slavnosti.

5) <http://www.youtube.com/watch?NR=1&feature=endscreen&v=vJ1uONSiXus> [Děti na Chodsku 2010]

The video features the youngest performers of folklore in Chodsko at the 2010 Chodské slavnosti. The video demonstrates the importance of Lubomír Jungbauer as a maker of *pukl* for the youngest generation of Chodish musicians.

6) <http://www.youtube.com/watch?v=JB6AtgvzmzQ> [Chodská vlna]

‘Chodská vlna’ was a group that used the melodies and texts of Chodish folksongs to create an alternative setting described as ‘*dudáckej bigbeat*’. Founded by Richard Vísner and Pavel Morysek, they performed their first concert in 2004. An announcement was made on 1 January 2012 on their website that the group had ceased their activities.

The video features Pavel Morysek and Richard Vísner. They express their philosophies regarding the origins of the melodies and texts that they use including the work of Ludvík Kuba. Vísner stated that Chodská vlna’s style of music should not be interpreted as folklore.

## 6.5 *Kroje*

The Chodish *kroje* is one of the most recognizable in the Czech Republic. It is consistently mentioned in travel brochures and books on national dress. If multiple examples are included, often there is at least one photo or drawing that includes a Chodish person playing the *pukl*. In recent decades, a recognized expert of all *kroje* in the Czech lands is Dr. Jiřina Langhammerová. She held the position, until retirement, as the director of the ethnographic museum a division of National Museum in Prague. During her time at the museum she authored two books concerning *kroje* in the Czech lands, *České Lidové Kroje* (1994) and *Lidové kroje z České republiky* (2001). Both books are popular with aficionados. Each of the books has a section with a focus on Chodish national dress. In each volume, the *pukl* can be seen in contextual settings, such as weddings and religious pilgrimages. While Langhammerová included one picture of the *pukl* in *Lidové kroje*, she incorporated five pictures — historic and contemporary — that included bagpipes places in contextual setting in

the Chodish *kroje* section in the later published *Lidové kroje z České republiky*. Of the five photographs, one is of a *dudy* and the remaining four are of *pukl*.



Figure 177: Image with *pukl* and Chodish *kroje* included by Langhammerová<sup>399</sup>

## 6.6 Iconography

### 6.6.1 Buildings

In Bohemia the *pukl* and other bagpipes are represented as architectural elements found on the facades of buildings in towns and cities such as Cheb, Kaplice, Plzeň, Prague, and Strakonice. For example, there is a rough sculpture of a *pukl* in the middle of a roundabout in Strakonice at the intersection of Písecká and Ellerova streets (near the Fezko factory). In Prague, at Náměstí Bratří Synků 472/8, there is a mural on a pastel green building, typical of architecture found in Austria-Hungary. It depicts, a *pukl* player, who is holding a glass of red wine and is dressed in the *kroj* of the Plzeň region.

It is curious that in a region, having such a close association with the *pukl*, and a plethora of imagery associated with the legend of Jan Sladký Kozina, Domažlice does not have

<sup>399</sup> Langhammerová, *České lidové kroje [Czech National Costumes]*, Figure 27. This image was reversed in its publication.



any representation of the *pukl* in a public space. However, the regional centre of West Bohemia, Plzeň, has a number of examples.

1) A *pukl* being played is part of a mural honouring the brewing industry. It can be observed in the large hall of the main train station, Nádražní 102/9 (Figure 178).



**Figure 178: Mural in Plzeň's main train station**

2) Another example of a bagpiper can be seen among the figures of the *Radnice* or Town Hall of Plzeň as part of its sgraffito facade. It is located at Náměstí Republiky 1.

3) A relief sculpture of an old bagpiper with a *pukl* is part of the facade of the recently renovated Měšťanská beseda located at Kopeckého sady 59/13.

4) Another relief sculpture can be seen on an apartment building at Hálkova 1203/32. This is part of a montage that makes up the facade. There are additional relief sculptures of characters in folk dress including what might be a clarinet player. This facade has a German-Bohemian flavour to it. The *pukl* is depicted as being played in the German manner; the bellows are not shown, but the air reservoir bag is controlled by the left arm (Figure 179).

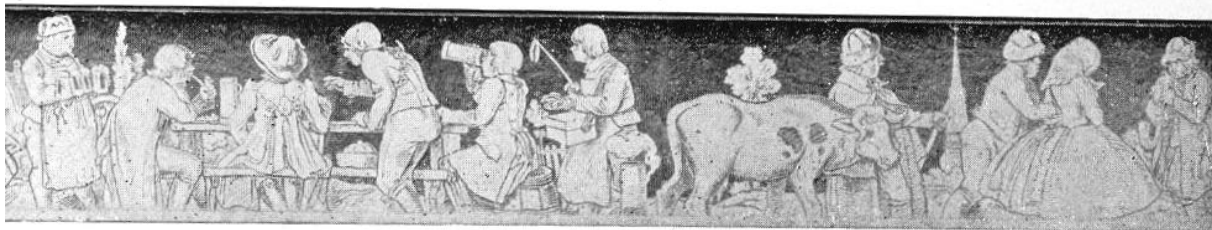


**Figure 179: Relief sculpture on facade at Háčkova 1203/32**

5) Located about 40 metres opposite the rear facade of '*masné krámy*', Pražská 18 there is a large outdoor mural honouring famous figures associated with the Plzeň region. A *pukl* player is included in this collage of historical figures on the outer wall of a building facing a small park near *Šafaříkovy sady*.

6) In addition to the Baroque *polnischer Bock* (Figure 93) found on the ceiling in the Theatre of Josef Kajetán Tyl, the theatre's curtain, painted by Augustin Němejc (1861–1938), included a *pukl* player. This curtain is visible to audience members at most productions at the theatre, being visible before the afternoon or evening presentation begins.

7) One of the two depictions of *pukl* by the artist Mikoláš Aleš (1852–1913) is found at Tovární 918/4 in Plzeň. The work is in poor condition; an image of Aleš's original conception is shown below. In Figure 180, the bagpiper, observable on the far right, is part of a market scene.



**Figure 180: Market scene with *pukl* by Mikoláš Aleš<sup>400</sup>**

8) The other depiction by Aleš is clearly related to Chodsko. At č. 4 Nerudova ulice [number 4 Nerudova street] stands a residential building with the entire facade dedicated to Chodsko.<sup>401</sup> The artwork on the facade was designed by Mikoláš Aleš, the most important illustrator of the novel *Psohlavci* and close friend of the novel's author, Alois Jirásek. One of the panels with the date 1897 is titled '*Chodská práva*', or 'Chodish rights', and depicts the rights of the Chodish people with seals, being presented by Jan Sladký Kozina to their local lord, Wolf Maximilian Laminger von Albenreuth, also known as 'Lomikar'. To the far left, a bagpiper appears to have just entered the room as he raises his hat in greeting. This might represent Jiskra Řehůřek, the close friend of Kozina. However, this grey-haired bagpiper could as well represent Kozina's father who was depicted as an elderly bagpiper in *Psohlavci* (Figures 181 and 182).



**Figure 181: Sketch of *Chodská práva* or *Chodish Rights* by Mikoláš Aleš<sup>402</sup>**

<sup>400</sup> F.V. Eisenreich and Emanuel Svoboda, *Mikoláš Aleš: Plzeňská Sgrafita [Mikoláš Aleš: Pilsen Graffiti]* (Pilsen: Nákladem učiletské rady, 1932), p. 35.

<sup>401</sup> For a description in Czech of the artwork on this building and other work by Mikoláš Aleš in Pilsen see Eisenreich and Svoboda.

<sup>402</sup> Eisenreich and Svoboda, p. 63.





**Figure 182: The mural by Mikoláš Aleš on the *Chodský dům* (27 December 2010)**

9) The final representation of a *pukl* on a building in the Plzeň region is at the apex of a facade of a building Slovanská 254/102. The ground floor of this building has housed various restaurants over the years. In its latest reincarnation, it is Nový Peking (New Beijing).

Although the women's *kroje* in the mural indicates an association with the Plzeň region, with white caps, having large white wings, called *holubice* (dove or pigeon), the appearance of the men's *kroje* demonstrates possible connections to Chodish as examples of the wide brimmed hat, *šírák*, are included (Figure 183).



**Figure 183: Mural on building at Slovanská 254/102 in Plzeň**

## 6.7 Sculpture

In addition to relief sculptures found on facades of buildings, sculptors have also created statuettes of Chodish bagpipers. There are three known designs of Chodish bagpipers. None are unique works of art, as multiple copies are known. Two sculptures represent Jan Kobes. In one example Kobes is seated playing his *pukl* (Figure 184), and the other is a bust (Figure 185). Both of these clay renditions are by Alois Langenberger (1898–1962). The third, a sculpture of Bohumil Kraus, was made by Bohumil Zvěřina (1899–1975) (Figure 186).



Figure 184: Statuette of Jan Kobes signed 'Langenberger 27' owned by Václav Cibulka



**Figure 185: Bust of Jan Kobes signed Langenberger — photo by Jan Dolejší.**



**Figure 186: Statuette of Bohumil Kraus by Bohumil Zvěřina — photo by Jan Dolejší.**



## 6.8 Postcards

Postcards have served as a vehicle of communication since the mid-nineteenth century. Postcards often have regional associations and they depict the most important features of a particular region. These are aspects of identity that have been, in most cases, well-established or are otherwise significant.

Postcards with Chodish themes that include the *pukl* have been published since the late nineteenth-century. The earliest are associated with Kovařovic's opera *Psohlavci*. Later postcards included works of painters including the Špillar Brothers, Václav Malý, Josef Strnad, and others. Postcards utilizing photographs, including multiple images arranged in the form of a montage, were also published. With this type, repeated correlations between aspects of Chodish tradition can be inferred.

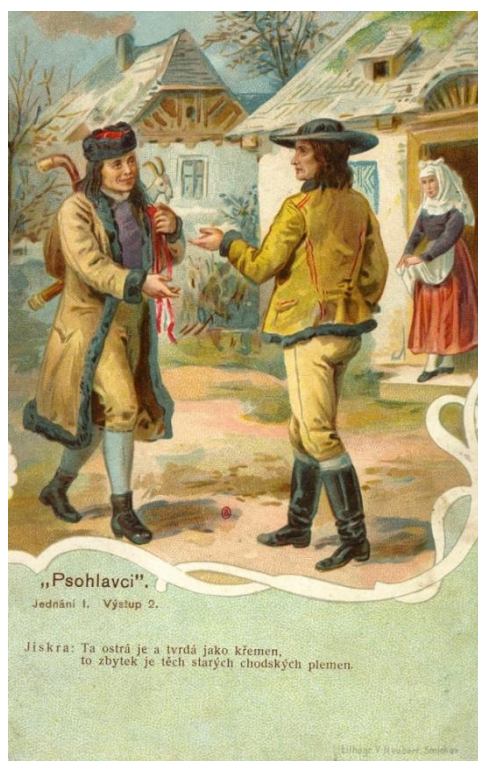
In this section, known postcards having a Chodish theme including the *pukl*, as well as three examples of postcards with 'type B' *Bock*, are included. The postcards are presented in what might be the most meaningful manner, that is, by subject matter. The first postcard joins the card presented in Chapter 4 (Figure 101) of the opera *Psohlavci*. Postcards with the 'type B' *Bock* are then presented. Otherwise the postcards with *pukl* are organised according to regional identity, including *kroje* and views of significant architectural structures in Domažlice. The subject of weddings deserves its own category as well as observance of feast and saints' days associated with customs of the Roman Catholic Church. These include Christmas, New Year's, *masopust*, and the feast day of St. Lawrence.

### 6.8.1 *Psohlavci*

The postcard in Figure 101 depicts the bagpiper Jiskra, a second postcard (Figure 187) depicts Jiskra meeting Jan Sladký Kozina in the opera *Psohlavci*. The woman in the background is likely Hančí, the wife of Kozina. Below is the text as it appears in Czech, a translation in English is provided below. The text is the last stanza of the second scene of Act 1 of the libretto and is a reference to Kozina's mother:

*Ta ostrá je a tvrdá jako křemen  
to zbytek je těch starých choských plemen*

She is as sharp tongued and hard as flint  
like what's left of the old Chodish race.



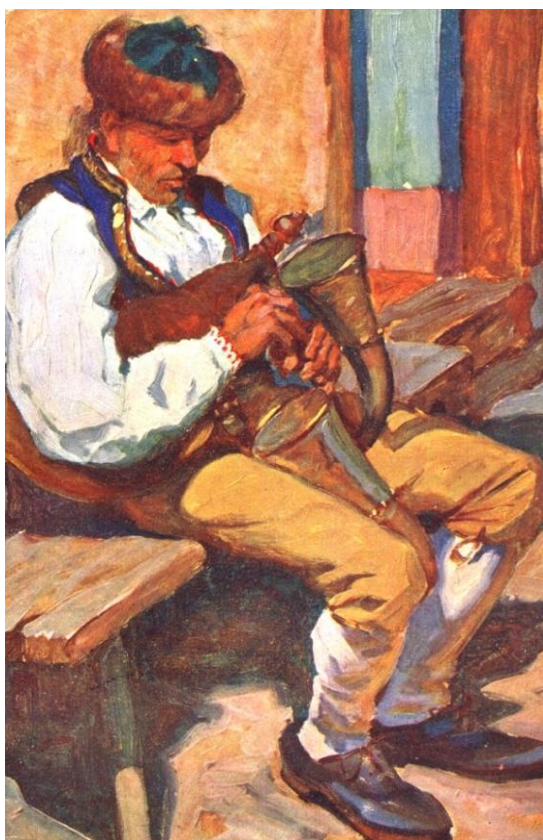
**Figure 187: *Psohlavci* postcard. Jiskra and Jan Sladký Kozina**

### 6.8.2 ‘Type B’ *Bock*

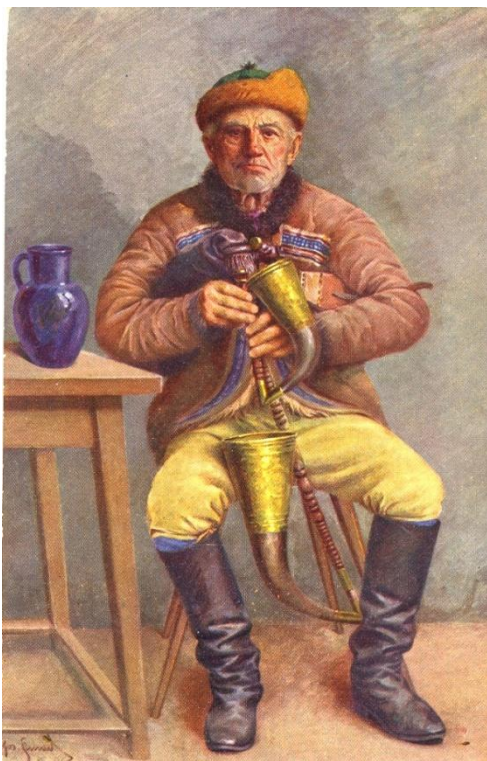
The characteristics of ‘type B’ *Bock* bagpipes were presented in Chapter 2. Three images of postcards that portray Chodish bagpipers playing ‘type B’ instruments are included below. The first (Figure 188) is postmarked 1916 and is identified as being after a painting by Mašek. It features the bagpiper, Josef Nejd, also known as Josef Židák; this name appears on the painting at the top right. The next postcard is after a painting by Václav Malý entitled ‘DUDÁK’ (Figure 189); it appears to be modelled after Josef Nejd. Although the cancellation stamp is illegible, the stamp is from the time of the Austro-Hungarian Empire. The third card (Figure 190) in this section is after a painting by Josef Strnad and depicts an unidentified player of ‘type B’ bagpiper. This postcard remains unused; while it is difficult to give a precise date, it might have been printed in the first quarter of the twentieth century; this estimate is based on the similarity of other cards of this type from this period.



**Figure 188: Postcard after J. Mašek depicting Josef Nejdli**



**Figure 189: Depiction by Václav Malý. Possibly of Josef Nejdli**



**Figure 190: After a painting by Josef Strnad — unidentified bagpiper**

### 6.8.3 *Kroje*

National dress or *kroje* is very much a part of personal and group identification. Associations can be made through the presentation of these postcards; in all instances the *pukl* is further linked to Chodsko, as those playing the *pukl* are either wearing Chodish *kroje* or are in depictions of Chodish life (Figures 191–201).

Of particular interest are the two black and white photograph postcards of the ‘bagpiper’ identified as Švinc (Figures 194 and 195). Švinc in fact did not play the *pukl*, but only posed for these photographs. In 2004, I was able to speak with Anna Kašova after one of the daily Masses held at the church in Mrákov. She is the young woman furthest to the left in Figure 207 and clearly recalled that when she was 17-years-old, she posed as a Chodish bride. She added that ‘bagpiper’ Švinc, whose family name was Němec, did not know how to play the *pukl*. It can be inferred from this revelation, that the *pukl* was important enough to the creator of these series of postcards, that certain representations of Chodsko should include a *pukl* player — even if only an actor.



In Chapter 8 *pukl* performance practice is interpreted through the song ‘*Zelený hájové*’ which is closely related to Chodsko. Another song that is thought of as Chodish is ‘*Žádnej neví, co jsou Domažlice*’ (‘No one knows what Domažlice is’). The first few bars of this song are played at the train station in Domažlice before announcements. This song is further associated with the *pukl*, *kroje*, and domestic life in Chodsko with Richard Vísner posing as the *pukl* player (Figure 198).



Figure 191: Kroje from Lower Chodsko. Both *pukl* appear to be by Jakub Konrady



Figure 192: ‘CHODSKÝ DUDÁK’ by Václav Malý



Figure 193: Aspects of *kroje*. Bagpiper in lower right is Vojtěch Hrubý from Strakonice



Figure 194: Švinc of Mrákov. *Pukl* by 'Vuk' Šteffek





Figure 195: Švinc of Mrákov with two Chodish boys in the foreground

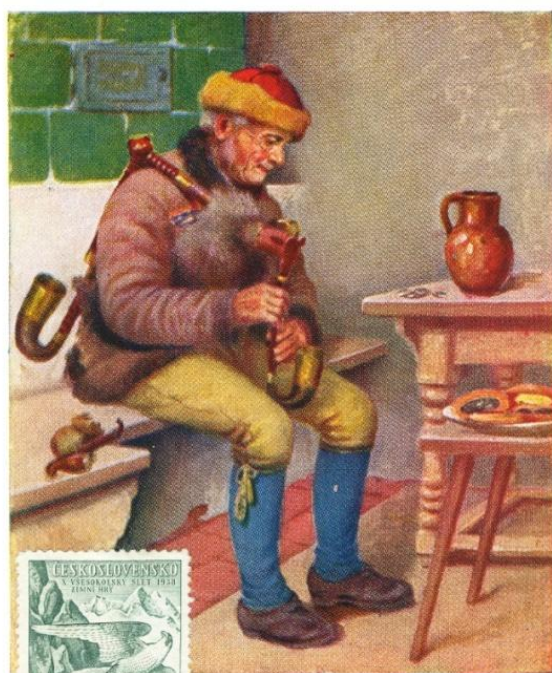


Figure 196: Bagpipe with two symbols of Chodsko — *pukl* and *chodské koláče*

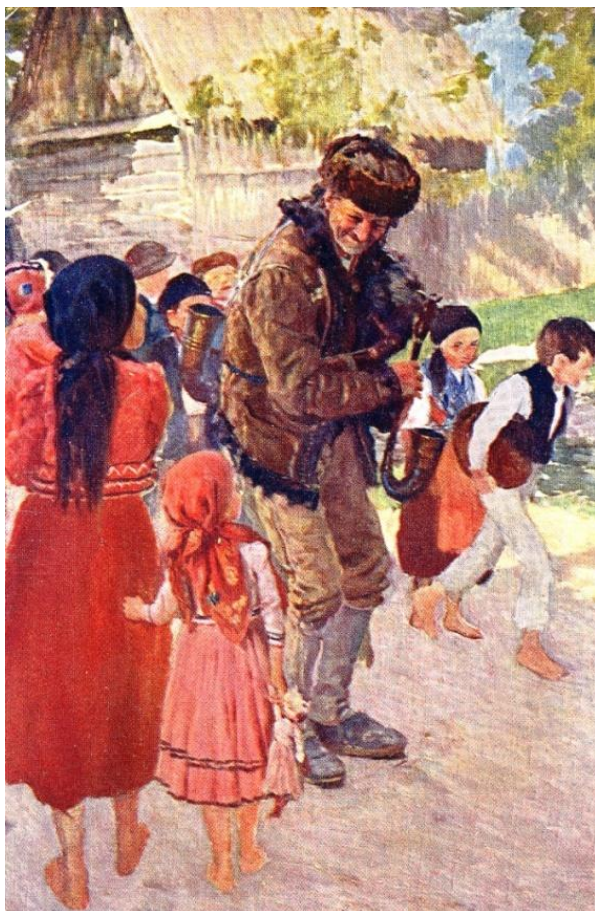


Figure 197: 'Chodský dudák' by Jaroslav Špillar



### ŽÁDNEJ NEVÍ, CO JSOU DOMAŽLICE

1. ŽÁD - NYJ - NE - VÍ, CO SOU DO-MAŽ-LI-CE,  
2. ŽÁD - NYJ - NE - VÍ, CO JE KROU-ŽEK, KROU-ŽEK,  
3. PRO - TO - SEM SE TAK MLA-DÁ VDÁ-VA-LA,

ŽÁD - NYJ - NE - VÍ, CO JE TO TAUS.  
ŽÁD - NYJ - NE - VÍ, CO JE KROU-ŽEK.  
HA - BYCH - DĚ-LÁT, NE-MU-ŠÍ - LA.

TAUS JE TO NĚ-MEC-KY, DO-MAŽ-LI-CE ČES-KY,  
KROU-ŽEK JE ŽE-LE - ZO, MÁ ZLA-TÁ TE-RE-ZO,  
MUŽ MI KOU-PJIL KRÁ-VU, JÁ MU-ŠÍM NA TRÁ-VU,

ŽÁD - NYJ - NE - VÍ, CO JE TO TAUS.  
ŽÁD - NYJ - NE - VÍ, CO JE KROU-ŽEK.  
TO - MU - SEM SE NE-NA-DÍ - LA.

Figure 198: Richard Vísner and Jana Krutinová. *Pukl* by Jan Holoubek





Figure 199: *Pukl* players, bottom left, Bohumil Kraus (l) and Antonín Konrády (r)



Figure 200: DUDÁK V 'SENCI' by Jaroslav Špillar 1902



Figure 201: *Dudák* František Wimmer from Domažlice in *kroj* — components of *pukl* by ‘Bolfík’ (chanter) and ‘Vuk’ Šteffek (head).

#### 6.8.4 Domažlice and Chodsko

Grouped by subject matter, the following postcards, consisting of montages of photographs, further link the *pukl* to Chodsko. The often repeated themes of the towers of Domažlice as well as the lower gate can be seen. In Figure 204 the statue of Jan Sladký Kozina on the place called Hrádek — the closest thing to a shrine of the legendary hero made famous by Jirásek — is included and positioned next to the *pukl* player, Vojtěch Hrubý who, although dressed in Chodish *kroje* was an important figure in Strakonice appears in this postcard.





Figure 202: *Pukl* by Jakub Konrady and views of Domažlice's towers



Figure 203: Views of Domažlice and bagpiper Jiří Sauer with *pukl* by Jakub Konrady



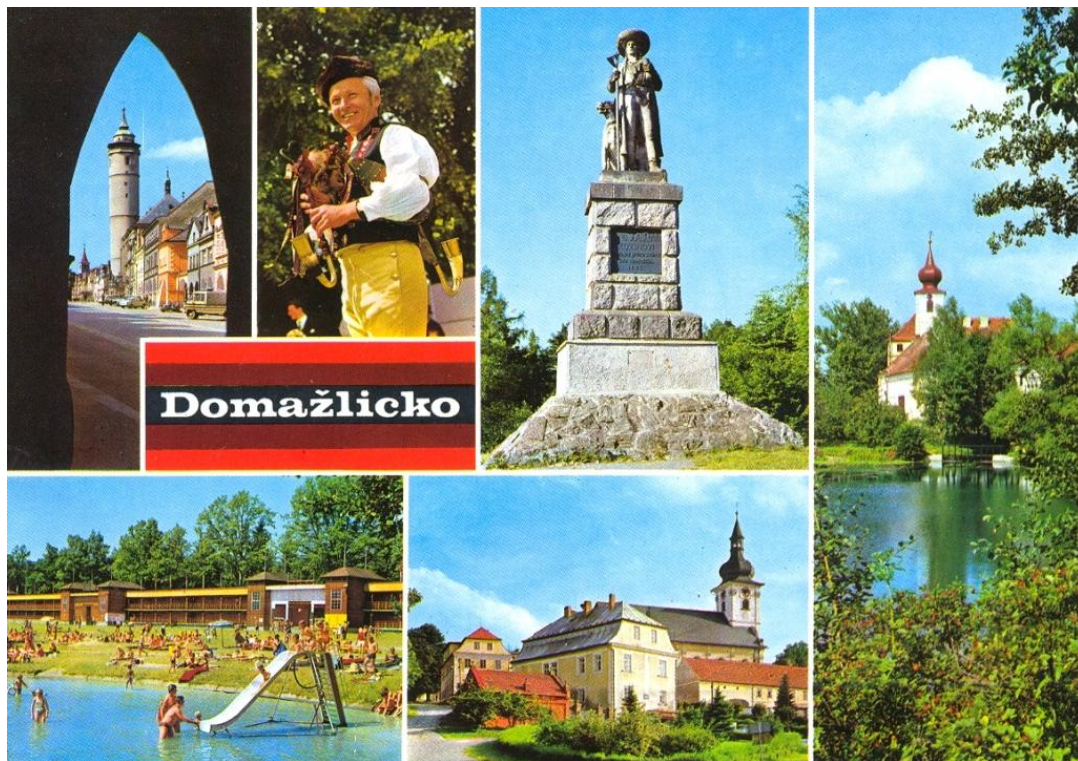


Figure 204: Views from Domažlice with bagpiper Vojtěch Hrubý with *pukl* by Amati

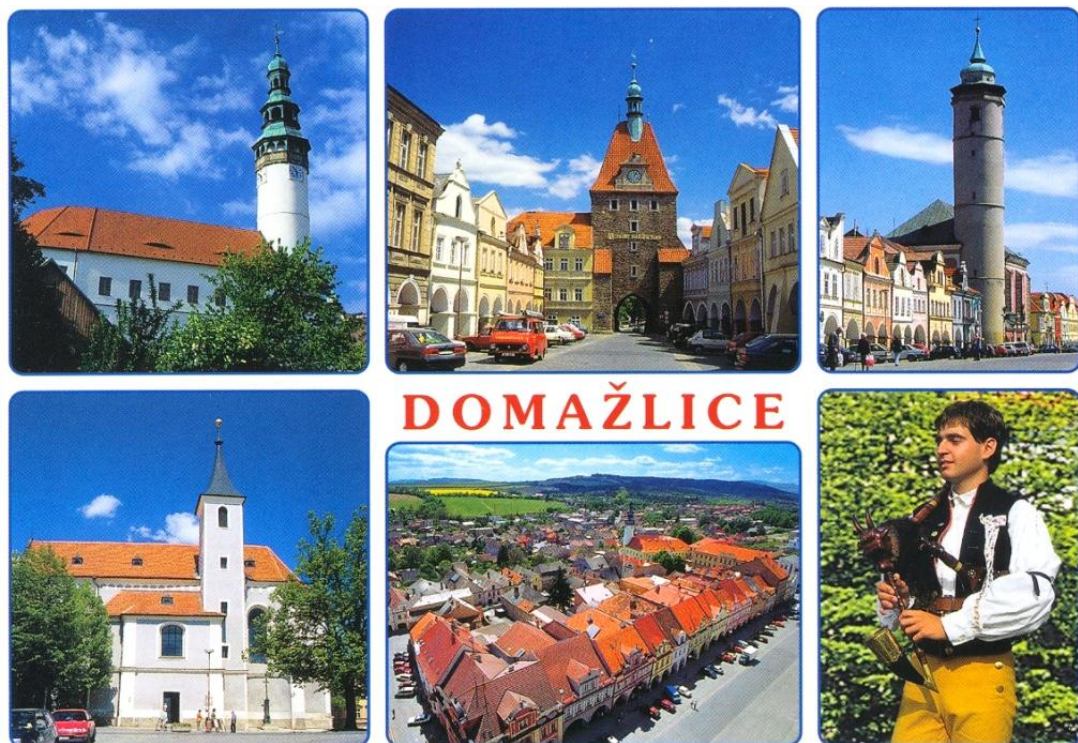


Figure 205: More scenes from Domažlice with *pukl* by Lubomír Jungbauer<sup>403</sup>

<sup>403</sup> This bagpiper apparently was thought to be from Chodsko, but is in fact Martin Berka of Strakonice. Berka was a student of Josef Režný's. This information was verified in an email sent from Irena Novotná to Michael Cwach 23 April 2012.



### 6.8.5 *Svatba* (wedding — *svarba* in *bulačina*)

Weddings in Chodsko as in other parts of Bohemia were significant events. The following six postcards represent activities associated with weddings and depict the role of the *pukl* as part these customs. Not as common as in the past, sometimes the *pukl* is played at weddings in Bohemia. Typically, this only occurs when one or both of the members of the wedding couple are involved in folklore. When Kamil Jindřich and Hanka Doležalová were married in the Domažlice Town Hall 11 June 2005, Josef Kuneš played his rendition of ‘*Věrné milování*’/ ‘Faithful love’ from *The Bartered Bride* by Bedřich Smetana on the *pukl*. At the reception after the wedding, members of Domažlická dudácká muzika played at the reception in Lštění.

The postcards in this section have been put in a sequence of events that take place before and after the wedding ceremony. Figure 206 is a depiction of a dance. In the corner of the room on the small stage called, *kruchta* or *kruchtička*,<sup>404</sup> there are three musicians in the standard form played in Chodsko known as *malá selská muzika*.<sup>405</sup> Women are dancing the *kolečko* associated with Chodish tradition. This scene portrays an early stage in the overall process of becoming married. Here, a matchmaker is attempting to convince a young man to marry an eligible woman. In the text on the bottom left of the postcard, the matchmaker is conveying that the eligible woman, apparently looking with interest in the background, has money and the couple will receive a house as well.

Figure 207 is part of series of postcards that depicts aspects of Chodish life. Again Švinc is cast in the role of a bagpiper as in Figures 194 and 195. The first woman in the line is the bride, this was played by Anna Kašová.

Figure 208 is a picture postcard of a pre-wedding procession in the village of Stráž assumedly taking place in winter as there is snow on the ground.<sup>406</sup> This part of the wedding needed to be solemn and reflective and these moods are seen in the participants’ expressions.

<sup>404</sup> Josef Kuneš email to Michael Cwach 23 April 2012.

<sup>405</sup> Magda Ferl Želinská and J.P. O’Connor, ‘Czech Republic and Slovakia’, in *The Garland Encyclopedia of World Music*, Europe (New York: Garland Publishing, 2000), VIII, 716–735 (p. 719). These groups are also known in a variant spelling of Czech as *malá selcká muzika*. In English, ‘small rustic band’ is a sufficient translation.

<sup>406</sup> The location of the wedding was identified by Martina Pincová of Mrákov.

This card also demonstrates that during the period that this photo was taken, men did not wear *kroje*.

Figure 209 is an artist's rendition of a Chodish wedding. As everyone appears to be quite jovial, this is probably a depiction of the procession from the church to the pub. In the pub, the guest will partake in refreshments and dance. Figure 210 is a well-known painting by Jaroslav Špillar depicting post-marriage activity. It is commonly interpreted that the building in the painting is the 'U Hadamů' pub in Postřekov.

Figure 211 also gives an interpretation of the festive atmosphere that might be encountered after a wedding. This one is of special significance as the musicians, according to their clothing, particularly their hats, might be from nearby German-speaking regions. Also, the *pukl* is played in the 'German' style. That is, the bellows are pumped by the right arm and the bag pressure controlled by the left arm.



**Figure 206: A matchmaker attempting to persuade a young man to marry.**



Figure 207: A simulated Chodish wedding in Mrákov



Figure 208: A genuine wedding in the village of Stráž. Violin and *pukl* and are seen on the left



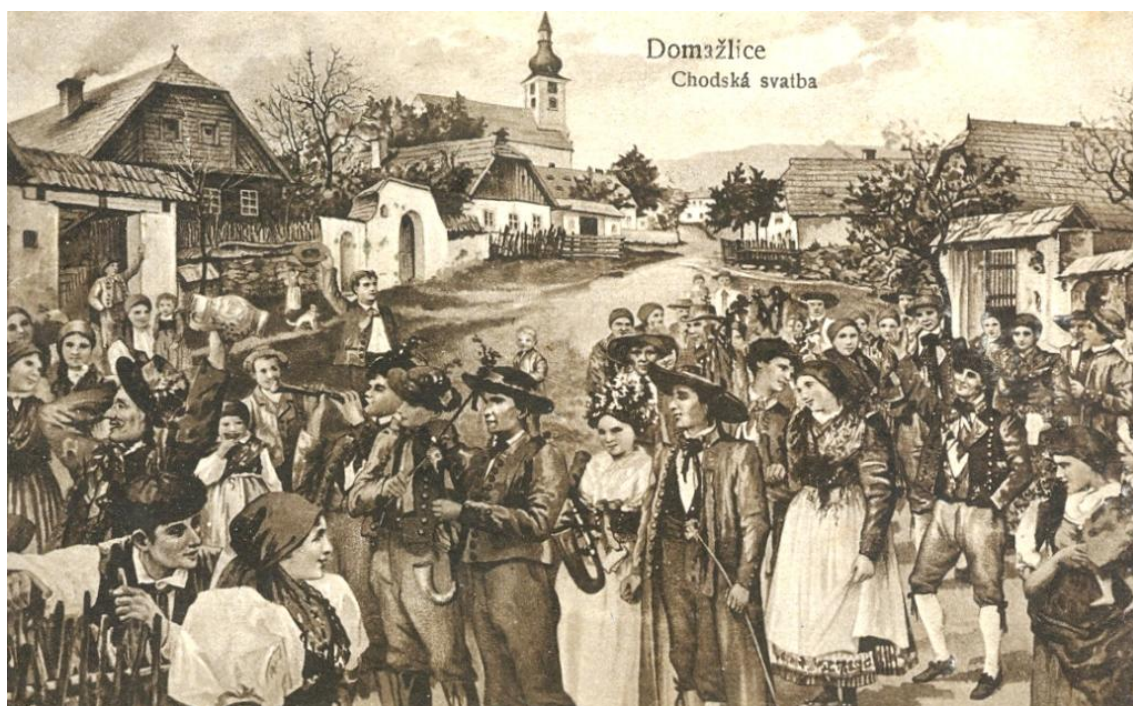


Figure 209: 'Chodish Wedding' by unknown author — the village appears to be Klenčí



Figure 210: Wedding in Postřekov by J. Špillar. A *Pukl* player is on the far right



Figure 211: 'Wedding in Postřekov' by Josef Douba — the musicians might be from the bordering German-speaking region

#### 6.8.6 *Vánoce* (Christmas)

Postcards depicting activities during preparations for Christmas are also a way which the *pukl* has become more associated with Chodsko. Carolling is an activity in which the *pukl* player can be involved as depicted in Figure 212. In Figure 213 the oldest and youngest generations admire a crèche. Assumedly the *pukl* hanging on the wall belongs to, and is played by, the old man. The postcard in Figure 214 is interesting as the Czech bagpiper appears to be dressed in a Chodish *kroj*; the other bagpiper is clearly meant to represent a Scottish bagpiper. Both bagpipers appear to represent the shepherds that were at the first nativity in Bethlehem. Figure 215 shows a bagpiper carolling.





Figure 212: Christmas card with caricatures of Chodish

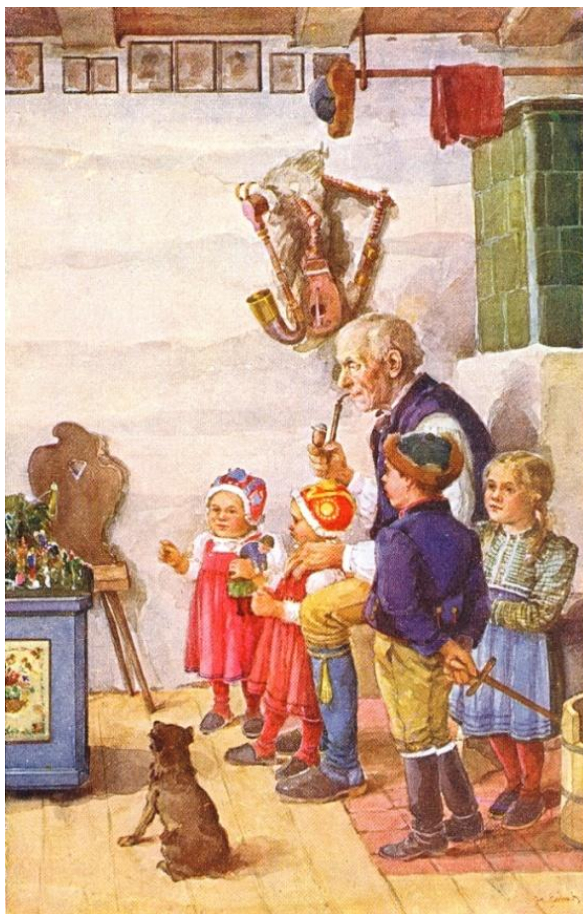
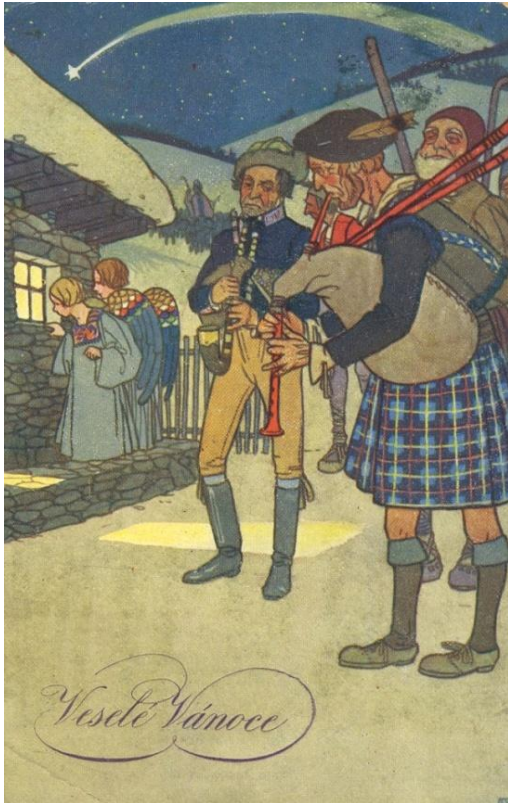
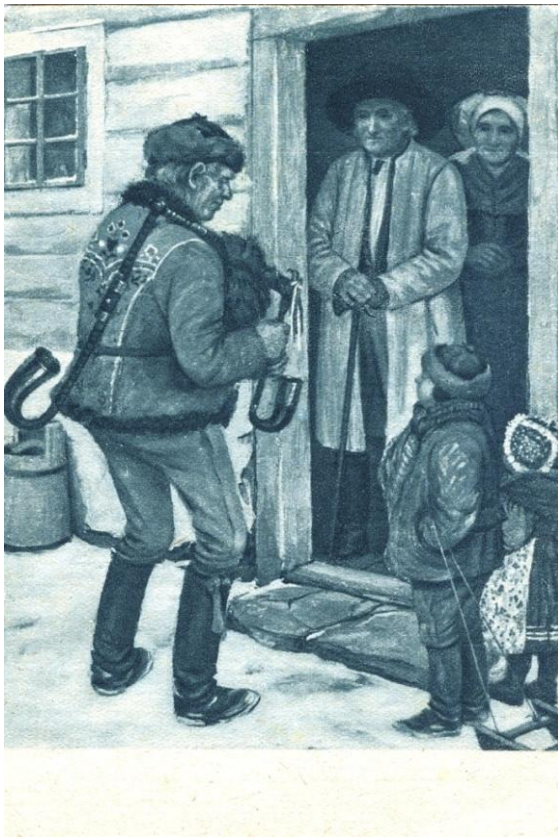


Figure 213: Young and old admire a crèche. A *pukl* is hanging on the wall





**Figure 214: Angels, Chodish and Scottish bagpipers with their instruments**



**Figure 215: Carolling**

### 6.8.7 *Nový rok* (New Year)

Observation of New Year's that include the *pukl* as part of Chodsko can be seen on at least a couple of greeting cards of the postcard type. Each portray the most common duet configuration, *pukl* and violin. Figures 216 and 217 are examples of these.



Figure 216: New Year's scene from Domažlice (All the best in the New Year)





Figure 217: New Year's greeting. Model for *pukl* player is certainly Jan Kobes

### 6.8.8 *Masopust* (carnival)

*Masopust* or carnival is an annual event that shows certain customs in Chodsko.

Although the music for *masopust* in today's Chodsko is not typically provided by groups that include the *pukl*, as either *dechovka* groups or *heligonka* accordions are played, folklore musicians set aside Monday morning to play their *pukl*, clarinets and violins at the pub 'U Hadamů' in Postřekov. Figure 222 shows the sharing of *koblihy*, a type of doughnut that is made especially during *masopust*.





Figure 218: 'POCHOVÁVÁNÍ MASOPUSTU' by Jaroslav Špillar



Figure 219: A variation by Jaroslav Špillar (1903)



(Maj. Cís. RADY F. V. GOLLERA.) KONEC MASOPUSTU.

**Figure 220: 'KONEC MASOPUSTU' ('End of Carnival') by F.V. Goller**



DUDÁK

**Figure 221: Another version of the same subject in colour**





**Figure 222:** Josef Strnad's depiction of *koblihy* being offered at *masopust*

### 6.8.9 St. Lawrence festival

Throughout Bohemia there are places of worship that are sometimes regarded as places of pilgrimage. Some of these locations have a building that is not regularly used for church services but is used on a certain Sunday associated with a saint. One such structure is the chapel of St. Lawrence or Svatý Vavřinec found on the hill called Veselá hora located near Stráž.

Václav Malý depicted one of these Sundays with Chodish people entering the church (Figure 223). It appears that the *pukl* player, Jan Kobes, served as the inspiration as the *pukl* player.



Figure 223: St. Lawrence pilgrimage on Veselá hora by Václav Malý (1874–1935)

## 6.9 Chapter summary

The *pukl* has been presented as a Chodish instrument to the general public in various formats including television, popular song, regular radio broadcasts of folklore programming, recordings of Chodish ensembles, presentations on YouTube, and in association with illustrations of *kroje*, iconography on buildings, sculpture, and as artwork disseminated as postcards. These approaches establish further ties between the instrument and Chodsko/West Bohemia.

The paintings on the older postcards by the artists Václav Malý, Josef Strnad, and Jaroslav Špillar place the *pukl* in association with annual or special observances including weddings, Christmas, New Year, Carnival, and pilgrimages. Later postcards, typically consisting of a montage of photographs, do not associate the instrument with the previously named observances, but with repeatedly associated aspects of Chodsko, such as the tower on the square in Domažlice, the statue of Jan Sladký Kozina at Hrádek, *kroje*, and music. In the case of music, the song ‘*Žádnej neví, co jsou Domažlice*’ was chosen to be included in a postcard (Figure 198). Although the photograph was taken at least two decades ago, this

postcard is currently sold in Domažlice today. The other postcard available today, is the reproduction of the painting by Václav Malý (Figure 223). Images of more contemporary performers have not been noticed in the gift shops and stationary stores.

## Chapter 7: Pedagogy — pubs, homes, schools, and methods

The close association that the *pukl* has with Chodish tradition today can be partially credited to the establishment of the *Lidová škola umění*, People's School of Arts, and a folklore programme that included the *pukl* in the 1950s. Before this time, the art of playing bagpipes in Chodsko was passed on in some instances from father to son. In other cases, those interested in learning the instrument have sought instruction from master players.

In the second half of the nineteenth century the *pukl* was commonly played in pubs in Chodsko. This paradigm provided ample opportunity for creativity and improvisation.<sup>407</sup> The environment in which the *pukl* is learned today, is considerably different from what it was years ago; the fundamentals of playing the *pukl* are typically learned amongst the youngest in Chodsko in schools of art in Domažlice and Klenčí.

The framework for teaching the *pukl* in Chodsko is introduced with a brief description of settings in which musicking was experienced in Bohemia in the past. The balance of this chapter will describe aspects of the teaching of the *pukl* at this school, renamed *Základní umělecká škola (ZUŠ)* or Basic School of Arts, after the velvet revolution.

### 7.1 Fertile ground for music education in Bohemia: schools and pubs

The natural capacity for harmony of the country people in Bohemia is considerably nourished in the village schools, where the children are often taught to sing together in two-part songs. The practice thus begun in early life enables them to unite their voices very effectively in performing their favorite national airs when they come of age. — Raja Sir Sourindro Mohun Tagore (1896)

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Written over a century ago this observation along with the often quoted eighteenth century observations of Charles Burney in regard to music education in Bohemia, assumedly

<sup>407</sup> Ludvík Kuba, *Cesty za slovanskou písní, 1885-1929 [In Search of Slovanic Folk Song, 1885-1929]* (Prague: Státní nakladatelství krásné literatury, 1953), pp. 25–49. In Kuba's description of his visit to Chodsko in 1893 bagpipes including the *pukl* and associated ensembles are described as being popular only amongst the eldest generation and that they were popular in the previous decades. He also mentioned rich variations are expected from players of the violin and clarinet in *malá selská muzika* groups.

<sup>408</sup> Sourindro Mohun Tagore, *Universal History of Music*, The Chowkhamba Sanskrit Studies (Varanasi: The Chowkhamba Sanskrit Series Office, 1963), xxxi, p. 195.

in place in Chodsko as well, indicate that schools have played an integral role in providing a basis for a musical prowess that seems to be a Bohemian trait. The emphasis need not be on the ‘natural capacity’ of Bohemians as Tagore stated, but on the opportunities given to children. Indeed, Bohemians might not be any more musical than others in a genetic sense, but it appears that children in Bohemia’s rural areas were given ample opportunities to become musical. Burney left with a favourable impression that music education in Bohemia was effective:

I had frequently been told, that the Bohemians were the most musical people of Germany, or, perhaps of all Europe; and an eminent German composer, now in London, had declared to me, that if they enjoyed the same advantages as the Italians, they would excel them [...].

I crossed the whole kingdom of Bohemia, from south to north; and being very assiduous in my enquiries, how the common people learned music, I found out at length, that not only in every large town, but in all villages, where there is a reading and writing school, children of both sexes are taught music.<sup>409</sup>

Beyond the structured music education as reported by Tagore and Burney, there were modes of informal music education practised in Bohemia. In 1841 the German travel writer Johann Georg Kohl travelled through Bohemia and commented on what he saw and heard in the ‘alternative conservatories of music’, the pubs and ‘low alehouses’. Much like Burney’s accolades about a half century earlier, Kohl painted a highly positive picture of the musicality of Bohemians. His visit to Prague corresponds to approximately the same era the *pukl* was introduced in Chodsko. Although musicking in a pub, say, in Domažlice or one of the Chodish villages, might not have been the same as it was in Prague, it can be assumed that music and dance were enjoyed with great fervour in much of Bohemia. In the following passage, Kohl used the term ‘Bohemians’ to signify what he denotes as ‘Tshekhs’. At the same time, he touched upon the Czech/German dichotomy that is ever-present at some level in Bohemia as described by Kohl, songs were sung in both languages:

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<sup>409</sup> Charles Burney, *The Present State of Music in Germany, The Netherlands and United Provinces: A Facsimile of the 1775 London Edition* (New York: Broude Brothers, 1969), pp. 3–4.



That the Bohemians are passionately fond of music, dance, and song, is undoubtedly true. So far as music is concerned, the world has long been aware of the fact, for Bohemian musicians are to be met with, not only in all parts of Europe, but some have even wandered with the Russians into Siberia, to the very confines of the Chinese empire; others have of late years accompanied the French to Algiers; and even in Syria and Egypt Bohemian bands are listened to with pleasure. Of their fondness for dance and song I had daily opportunities of convincing myself while at Prague. I met with dancers where I could never have expected them, and where I should not have met with them in any other country; and song — ay, and well executed — I was daily hearing from cellars, from servants' halls, and upon the public street. As to music, not the lowest alehouse in the city is without it.

The low alehouses again have quite a different air from those of the large cities that border on Bohemia, — such as Dresden, Munich, Breslau, &c. Those of Prague have something more poetical about them. Let us enter for instance, one of the many beerhouses about the cattle-market of Prague. They consist mostly of large rooms or halls on the ground floor, and are nightly filled with merry guests. The entrance is generally tastefully adorned with branches of fir or other evergreens, and the wall of the room are often tapestried in the same way. Here and there you may see some neat arbours fitted up in the courtyards, which are illuminated at night. Saturday, Sundays, and Mondays, there is music in all these houses, and in many of them on the other days also, and music of so superior an order, that I often wondered where so much talent could come from [...].

Nor is it an uncommon thing, in the beerhouses of Prague to find singers who accompany themselves on the harp. They have in general a very varied collection of songs and melodies, and a musical collector might discover many that would be new to the world at large. Their songs are sometimes German and sometimes Bohemian, and many that I heard were evidently popular favourites, for I could see that the waiters and the guests knew the words by heart, and frequently joined the chorus. Sometimes, the whole assembly would suddenly interrupt their conversations, and accompany the singer with a sort of wild enthusiasm. The singer had generally a table before him in the centre of the room, and on this table the little piles of copper *kreuzers* accumulated fast, for almost every guest, as he left the room, deposited his offering unasked. These are trifles, no doubt, but I believe them to be peculiar to Prague, and they afford an insight into the love of song and music which pervades all classes in Bohemia.<sup>410</sup>

Today, a different situation exists in the pubs in Bohemia and in Prague. While there is an active music scene throughout Bohemia, to find singing in pubs by the guests is a rare occurrence. In the corner of pub where there might have been a group of musicians, there is a

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<sup>410</sup> Johann Georg Kohl, *Austria. Vienna, Prague, Hungary, Bohemia, and the Danube; Galicia, Styria, Moravia, Bukovina, and The Military Frontier* (London: Chapman and Hall, 1844), pp. 57–58.

television. Otherwise, the newest capabilities and applications for smart phones now occupy the attention of many pub goers.

On the other hand, on occasions, some lively examples of musicking can be found in pubs in Bohemia. This is primarily dependant on the makeup of the local population. For example, in the South Bohemian village of Hodonice there would be little chance of music making occurring in the pub if left to the local residents, but over the hill and through the forest lives the Nováček family in Hartmanice. Every member of this family plays an instrument and some are fond of beer. It is not unusual to find one or more members of this family playing and singing in a local pub in or near their village.

## 7.2 Evidence of historic teaching practice

Today Jiskra was home.

The proof of this was that jolly sounds were coming out of the living room. He wasn't making the sounds himself; it was one of his students learning to play enticing music. Jiskra taught his students so they could play anything. At this time Jake Konopník, a lanky, red faced, youth of about sixteen years of age was having a lesson. He was a beginner to whom Jiskra did not yet entrust the complete bagpipe, only the chanter. After the master signalled, Jake stopped playing. He stood before Jiskra, who was sitting on a bench by the table, and waited to hear what the master would say.

'Listen Jake, one more time I'll demonstrate and you'll play it back to me. You know: "Our Priest Tells Lovely Sermons"' the maestro sung the tune.

Jake started but Jiskra stopped him in the middle of it.

'Kozina the farmer is coming now. Go home. Come here tomorrow at this time.' — Alois Jirásek — *Psohlavci*<sup>411</sup>

This passage, from Jirásek's novel, highlights how traditional skills of playing bagpipes might have been passed from one generation to the next in Chodsko. Passing skills and

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<sup>411</sup> Jirásek, *Psohlavci* [*The Dogheads*], pp. 33–34. *Dnes Jiskru měla doma. Svědčily o tom veselé zvuky, jež ze světnice se ozývaly. Sám jich nevyhluzoval; jeho žák se pokoušel, aby svedl skočnou notu...*

*Aby to také dokázali, aby cokoli zahráli, k tomu též vedl své žáky, a v tu chvíli Kubu Konopíkova, výrostka asi šestnáctiletého, plných červených tváří, jeřabatého. Byl začátečníkem, jemuž Jiskra celé dudy ještě nesvěřil. Kuba pískal dosud jen na 'předničku'. Na dané znamení umlknul, stoje před Jiskrou sedícím na lavici u stolu, čekal, co mistr řekne.*

*'Slyš, Kube, ešče tě jednu povím ha tu mi zapískáš. Víš tu: Náš pan falář pěkně káže — a mistr zazpíval nápěv.*

*Kuba začal, ale vtom ho Jiskra zarazil.*

*'Hindle de k nám Kozinuc sedlák hejtu. Běž si dym. Zejtra zas přijď v tuten čas.'*

knowledge from elders to the younger members of society is a human activity observable in many situations. Stages of human development involve the reception of cultural knowledge and skills through passive and active ways. Namely, the passing of cultural knowledge might take place in what might be termed an invisible setting, as within a family, or at other times, such as structured situations found in institutions such as schools.

Indeed there are examples of the bagpiping tradition being handed down from father to son in the novel as well as a significant historic player of the *pukl*. In *Psohlavci*, the father of the bagpiper Jiskra was also a bagpiper. We can assume that Jiskra's father was influential.

Perhaps the most well-known player of the *pukl* in Chodsko during the later part of the nineteenth-century and the first quarter of the twentieth century was Jan Kobes. He represented Chodsko at the Czechoslovak Ethnographic Exhibition in Prague for six months in 1895.

Jan Kobes' father played the *dudy* and the *pukl*. The ethnographer Ladislav Rutte, who visited Kobes c. 1925, implied in his article that Kobes first played the violin. The younger Kobes did not begin to play the *pukl*, however, until he was 16 years old, after his father had died. By the time he was 18, Kobes was already playing in pubs. What does this mean? It is quite impossible to determine what sort of knowledge was passed on from father to son in this case. It might not have been much more than the love for music, which is a powerful influence. Since Jan Kobes did not start playing the *pukl* until after his father's death, one might assume that no 'lessons' were given on the instrument, but the young Kobes was so familiar with the instrument and the music that his playing quickly developed.

But there is an indication of how the *pukl* was taught in the nineteenth century. A remarkable pedagogical detail is included in the passage at the beginning of section 7.2. Namely, the student, Jake Konopník, was learning to play the chanter, not the entire instrument — 'He was a beginner to whom Jiskra did not yet entrust the complete bagpipe, only the chanter'. This approach is in common practice today with teachers and students of the Great Highland Bagpipe. It is not, however, utilized in teaching the *pukl* in Chodsko nor

Prácheňsko. The only parallel that might be made with the pedagogical methods is that pupils of the music school in Domažlice who wish to learn a wind instrument, including *pukl*, start playing recorder before transferring to their main instrument whether it be, for example, trumpet, clarinet, or *pukl*.

The text of Jirásek's novel written in 1884, was set in Chodsko at the end of seventeenth century. Assumedly, it would have been difficult for Jirásek to detail Chodish pedagogical practices of the late seventeenth-century from a late-nineteenth-century perspective. Consequently, the practice of playing only the chanter as described by Jirásek, might be based on what he observed or was conveyed to him during his visit to Chodsko in 1882.

No evidence to support this hypothesis was discovered in Jirásek's notebooks which are related to his visit to Chodsko. Again, Ladislav Rutte, helps us to understand aspects of the *pukl* playing tradition in Chodsko. Rather than being passed on from father to son, one of the 'last bagpipers of Chodsko', Matěj Farář, took lesson from a local expert. As describe in the Jirásek's novel, the student learned to play on the chanter before being allowed to play the *pukl*:

Matěj Farář (1850–1938)<sup>412</sup> was learning to play on the bagpipes when he was twelve; he took lessons from one of the most popular bagpipers of the time, whom they called Kubíček, in the village of Přívozec near Blížejov. He [Farář] learned for two years, and walked the hour long trip two or three times a week. At first he played on the '*přednička*' [chanter], and not long after, Kubíček entrusted [Farář with] his *pukl*.<sup>413</sup>

This extract confirms that there was an era in Chodsko when in the first stages of learning the *pukl* — and assumedly the *dudy* — students might have only played on the chanter. Indeed, this is a logical approach. The complexity of playing the chanter properly while manipulating bellows or blowing, at the same time controlling the pressure of the air reservoir bag, is an arduous approach to learning the instrument. It might make sense to

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<sup>412</sup> Eksteinová, p. [91].

<sup>413</sup> Rutte, 164–170 (p. 168). *Matěj Farář učil se hře na dudy již ve svém dvanáctém roku; docházel k oblíbenému tehdy dudáku Kubíčkově, tak mu říkali, v Přívozci u Blížejova. Učil se dva roky chodíval dvakrát i třikrát týdně hodinu cesty. Nejprve hrával na 'předničku', a zanedlouho mu Kubíček svěřil již svého 'pukla'.*

return to the approach practised by Chodish bagpipers of the nineteenth century where skills were practised separately. Only after learning basic skills would they be combined.

In more recent decades the *pukl* has also been taught at home. Tomáš Budka (1963) related how he was initially taught by his father, who played the *pukl*, but was also largely influenced by Bohumil Kraus. Bohumil Kraus (1908–1986), was a bagpiper who started to play the clarinet when he was 12. His father, Vojtěch Kraus (1879–1959), played violin, piano, and organ.<sup>414</sup> The younger Kraus' name was raised repeatedly in interviews with those involved with Chodish folklore. Budka explains to what extent he was influenced by his father and Kraus:

**TB:** My father taught me the most when I started to learn the bagpipe. He wrote down the music for a lot of songs. I have been looking for years at my parents place for this music. Meanwhile, I have not found this music. I don't want to say it's lost or doesn't exist anymore. It is just that they haven't found it yet. My father mainly taught me the bagpipes. Also, Bohumil Kraus came to our house a few times. He was the King of the bagpipers at the time. He was declining at the time, but still, for me, he was a great example.

**MC:** What did you learn from him exactly?

**TB:** From Kraus I learned some variations that I will never forget until the day I die. They come to me automatically today. Some of them I play until today.

**MC:** Can you play some of these?

**TB:** I can. [TB gets up to get his bagpipe.] They won't be as nice as played by Mr. Kraus. I played well enough that I recorded at the Radio station in Plzeň. At that time Mr. Bláha was there of course. There were two programmes on which recordings of Mr. Kraus were played. I learned the variations according to these recordings.<sup>415</sup>

These comments reflect those of others in a generational group of three Chodish *pukl* players: Tomáš Budka, Vlastimil Dřímál, and Jiří Sauer. Although each have different backgrounds — Dřímál took lessons at the local music school, Budka learned from his father and Sauer is self-taught — they all look to figures of the previous generation such as Bohumil Kraus for inspiration. Vlastimil Dřímál's comments reflect a group or transitional *pukl* players

<sup>414</sup> 'Národopisné Aktuality/1979/1', p. 1 <<http://na.nulk.cz/1979/1/Nr.html>> [accessed 26 April 2012].

<sup>415</sup> Tomáš Budka, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-28.1.2011-94.



who have great admiration for those who came before them and place an emphasis on the ability to improvise. Dřimal begins by commenting that each player approaches improvisation differently:

**VDř:** Each has his or her own style. I have noticed that the young [today] play mostly from notation. It wasn't that way here. We were taught to be improvisers, to sing songs that we accompany, we had to create the interludes, or to improvise on a melody. Now they have it written out and stay close to the notation. I think the improvisation use to be freer. They play a polka that was written by someone else. Very few would be able to create their own interpretation.

**MC:** Did Mr. Kraus give any advice?

**VDř:** Certainly.

**MC:** What did he think; how should a bagpiper play?

**VDř:** Mr. Kraus really was the king of bagpipers. This was known far and wide. He was really a master of improvisation and master of variations. He knew how to enrich the many basic melodies that are here. That is why I think he was the king of bagpipers. I have some recordings. I studied the recordings and I learned from those [recordings].

**MC:** Do you play the same or same set of variations each time?

**VDř:** If we are talking about '*Zelený hájové*', I would perhaps play it differently each time. But the variations that I have learned from Mr. Kraus, I do not change. If something is different, it is more likely that it is a mistake rather than something I changed.<sup>416</sup>

There was a place for learning in homes and imitating accomplished players of the *pukl*. In the last half of the twentieth century this has been supplemented by learning in the formal settings offered by schools.

### 7.3 The role of ZUŠ

*Základní umělecké školy* or basic schools of the arts are found throughout the Czech Republic and can be credited with having a significant influence in the arts. They are typically found in communities with a population of approximately 10,000 or more and include a curriculum of music, dance, and visual arts.

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<sup>416</sup> Vlastimil Dřimal, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-22.12.2010-83.

There is variation in the manner in which these schools are referred in the Czech language. The formal form is *Základní umělecká škola* or Basic School of Arts and commonly shortened to its acronym, *ZUŠ*. Also the vernacular term, *hudebka*, is commonly used when the school is considered as a place where music is taught. There is also residual use of the term ‘*Lidová škola umění*’ or *LŠU*, which was the official label for these schools during the communist/socialist era.

Today, the *pukl* is taught in seventeen *ZUŠ* in the Czech Republic. The *Lidová škola umění* (People’s School of Arts) was established Domažlice in 1952 and the *pukl* has been taught there since 1954.<sup>417</sup> It is taught in the main building in Domažlice and the branch school in Klenčí. The facility in Domažlice is located near the main square, at B. Němcové 119. It is an impressive Augustinian convent where only a few nuns are in residence; as the space is not needed for religious purposes, nearly the entire facility is currently used for the teaching of fine arts. The city of Domažlice directly supports the school by providing the facilities as the convent was renovated and continues to be maintained by the city.

During 2008–2009, 730 students were registered at the school from the town of Domažlice and surrounding villages. This is an impressive figure in a town whose population is about 11,000 inhabitants. The school reached its maximum allotment of 750 students during the 2009–2010 school year and has been able to maintain this capacity in 2011–2012. This maximum figure is determined by such factors as the available facilities and size of faculty.

In Domažlice, students aged 6 to 18, have choices of learning music, art, dance, and drama. In the 2011–2012 school year the student numbers were: music (449 students), art (187), dance (79), and drama (35). Within music, 27 of the 449 were taking voice lessons. The remaining 422 took lessons on piano, winds and percussion, including 10 on the *pukl*. Of those, there were 7 boys and 3 girls.<sup>418</sup>

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<sup>417</sup> *Základní umělecká škola Domažlice Almanach k 50. výročí založení školy 1952–2002* [*Domažlice Basic School of Arts Almanac of the 50th anniversary of the founding of the school 1952–2002*] ([Domažlice]: Základní umělecká škola Domažlice, 2002), p. 29.

<sup>418</sup> Vlastimil Konrady email to Michael Cwach 10 May 2012.

In the 2008–2009 school year, students pay 230 Czech crowns a month (approximately NZ\$16) for individual instruction in music with a teacher who has completed conservatory training. This fee covers approximately a quarter of the cost of the tuition. The teacher's salaries are paid by the national government and the operating expenses are covered by the Town of Domažlice and the school.

A student may study more than one instrument but must pay the fee for each course. There are also required music theory courses taught in a classroom setting and chamber music. Instruction in the basic arts schools occurs mostly in the afternoons and the school is a separate entity from other general schools which teach students maths, science and language.

There appears to be, however, substantial variation between *ZUŠ* schools in regard to strengths of particular offerings. This appears to be due to the interests and abilities of the teaching and administrative staff. This variation was observed during visits to *ZUŠ* schools in the Klatovy district. I was involved in organizing a wind band made of students from local *ZUŠ* schools to be held in Domažlice. It was apparent during visits to *ZUŠ* schools that the focus of each school was different. For example, the *ZUŠ* in Klatovy has a relatively large participation in wind music and the school was able to recommend many students for the band, but schools in places such as Stankov, Stod and Horšovský Týn could offer only few students. In some of these schools visual arts were the priority. In other parts of the Czech Republic, in place such as Hradec Králové and Liberec, choral methods are emphasized and can be considered to be at an international standard.

In the basic schools music is also taught. For example in Domažlice those in primary schools have one hour per week, which is taught by non-specialist classroom teachers. In the first two years of secondary education, two hours a week are divided between music and art. These music courses are taught by Martina Morysková, who coincidentally is also one of the participants in Chapter 8 who plays the *pukl*. She wrote that there are many talented students in the school that play musical instruments. The majority of class time is spend singing, which

Morysková says the students enjoy, rather than going into detail about composers, notation, etc.<sup>419</sup>

Not all students interested in music are automatically accepted into the *ZUŠ* school. Six-year olds are auditioned in May of each year. The audition includes singing a song of their choice in various keys and imitation of demonstrated rhythms. If the individual does not meet these standards or if there are no vacancies in the school, the potential student might not be accepted. All who are accepted attend six months of preparation courses where they are introduced to notation and other aspects of music. Students then begin instruction on the recorder, violin or piano.

After this initial period, which is usually three years, they enter what is termed the *první stupeň* or first phase, which is a four year period. At this time, those who were playing the recorder may then choose to play the standard wind instruments including clarinet, trumpet or the *pukl*. Saxophone, however, is not normally taught at *ZUŠ* schools in the Czech Republic.

At the end of the first phase the students of the *pukl* must be able to demonstrate certain skills, some of which include the ability, to correctly pump the bellows, execute appropriate ornamentation, including the ability to accompany their singing on the *pukl*, the ability to play from memory, and have an understanding of the history of the instrument. After successful completion the student may enter the second phase, which is also a four-year period. A translation of the prescribed expectations adopted by the *ZUŠ* school in regards to the *pukl* can be found in Appendix 5. As the student advances through the years, expectations increase. These include being able to work independently, play in a folklore ensemble and interpret songs. Improvisation is referenced in the last two years of study.

There was a precedent set for teaching folklore, including the *pukl*, at the Prague conservatory. This however, is no longer the case. After completing study at the *ZUŠ* schools students are not offered advanced opportunities to study in a conservatory setting. There are seven conservatories and 2 academies in the Czech Republic. The most obvious location in

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<sup>419</sup> Martina Morysková email to Michael Cwach 18 April 2012.

Bohemia for the folklore and the *pukl* to be reintroduced into the conservatory system is in Plzeň as both centres of *pukl* playing, Domažlice and Strakonice, are nearby. The establishment of any folklore program at the conservatory in Plzeň, however, is unlikely to happen. The current director of the conservatory, Miroslav Brejcha, wrote, ‘I do not think they will learn it [*pukl*] in the future [at the conservatory]. It's just like two other musical instruments — the banjo or mandolin. The guitar is studied at the conservatory, but banjo and mandolin are not.’

Brejcha's statement can be interpreted as possibly meaning that the *pukl* and/or the genre of folk music are not suitable to include in a conservatory setting. In fact, they may not. One could argue that most rewarding settings in which to partake in playing (and learning) the *pukl* are in situations that offer opportunity for improvisation, which are unlikely to be offered at the conservatory. Although not mentioned by Brejcha in the email, another reason beyond purely musical considerations, the conservatories, like the ZUŠ schools, are only able to accept so many students each year. Therefore, it is very unlikely that any of these contested appointments will be relinquished for even one *pukl* player, as there is no interest from the administration to establish a folklore program at the conservatory level.

### 7.3.1 Teaching *pukl* in ZUŠ schools in Chodsko

The schools in Domažlice and Klenčí, however, seem to be particularly successful in certain aspects, such as the presentation of folklore through music and dance. By participating in a symbiotic relationship with the local tradition, both the school and tradition has benefited. These schools have given aspiring musicians an opportunity to learn the *pukl*, thereby creating a demand for new instruments, and most importantly ensuring that this type of bagpipe has a future role in Chodsko.

Four people have taught the *pukl* during the fifty-eight-year period in which the *pukl* has been offered at basic art schools in Domažlice and Klenčí. Jiří Konrády was the first. After his retirement, his brother, Antonín Konrády succeeded him and taught for a short time. Antonín's grandson, Vlastimil Konrády followed him and has taught the majority of the



students. Due to his role as an administrator, the load of teaching individual students is now shared with Josef Kuneš, who is the fourth instructor of *pukl* at the school. As can be surmised, the Konrady/Konrády families have been heavily involved with the propagation of the *pukl*.<sup>420</sup> They are all members of an important musical extended family in Domažlice, which also included *pukl* maker, Jakub Konrady.

There is a folklore ensemble at the ZUŠ school in Domažlice as well. It has two sections, a bagpipe band and dancers. Founded by Jiří Konrády in 1954, Stanislav Tomola led it since 1973 until 1991 when Vlastimil Konrády was named the leader of the group. In the past the dancers have been under the direction of Věra Jirsáková, Mgr. Martina Hánová and they are currently under the direction of Jiřina Holoubková.<sup>421</sup>

### 7.3.2 Teachers

The succession of teachers of the *pukl* is a short but venerable list. It clearly shows that members of the Konrády family made important contributions to the establishment and sustainment of the *pukl* in the music school.

#### 7.3.2.1 Jiří Konrády

Jiří Konrády was the brother of the *pukl* maker Jakub Konrady and the first to teach the *pukl* at LŠU. Before this appointment, he had his own private music school.

I had the opportunity to meet with two former students of Jiří Konrády — Vlastimil Dřímál and Martina Morysková. Dřímál said that he found it interesting that Jiří Konrády did not know how to play the *pukl*, but he taught them at the school. Dřímál added that Konrády mainly emphasised the proper control of the bellows and bag so that there was regular supply of air to the chanter and drone pipes. These statements were echoed Martina Morysková.

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<sup>420</sup> Even though this is one extended family living in Chodsko different branches of the family choose to spell the surname differently. The names 'Konrady' or 'Konrády' is likely of Italian origin according to Vlastimil Konrády and Jaromír Konrady. There is however another possibility that Vlastimil Konrády was not aware. The name could have its origin in a village called Konraditz in West Bohemia.

<sup>421</sup> *Základní umělecká škola Domažlice Almanach k 50. výročí založení školy 1952–2002 [Domažlice Basic School of Arts Almanac of the 50th anniversary of the founding of the school 1952–2002]*, p. 29.

This aspect of playing the bagpipe was also highlighted by players/teachers including Vlastimil Konrády and Josef Kuneš and as perhaps the most important aspect of playing the *pukl*; clearly, it is a skill that a person must demonstrate well before they are considered an accomplished player of the *pukl*.



**Figure 224: Jiří Konrády (far left) with students of *Lidová škola umění* in Domažlice**

Martina Morysková also recalls that Jiří Konrády wrote music for his students in C major, so the *pukl* was taught as a transposing instrument. She thought she still had some examples of the music that Jiří Konrády wrote for her, but was unable to locate them. Today, music for the *pukl* is written, nearly without exception, as a non-transposing instrument.

### 7.3.2.2 *Antonín Konrády*

After Jiří Konrády, Antonín Konrády taught the *pukl* at the school for a period of time. Antonín Konrády was yet another brother of teacher Jiří Konrády and the *pukl* maker Jakub Konrády; he was the grandfather of next instructor of the *pukl* at the Domažlice ZUŠ, Vlastimil Konrády.

### 7.3.2.3 *Vlastimil Konrády*

Vlastimil Konrády is vice-director of the ZUŠ school in Domažlice. The following is an excerpt from the transcription of an interview completed with Vlastimil Konrády on

24.11.2010. Here, Konrády (VK) relates how he started as a teacher of the *pukl* and makes reference to his teaching methods and his first female students. He comments that the *pukl* is a typical instrument for Chodsko, and that the school has done well at national competitions:

**VK:** I started [at the school] in 1983 after my time in the Army. Before me, Jirka Konrády taught here. Then Antonín Konrády, my grandfather taught for a short time. At that time I taught clarinet and recorder. Stanislav Tomala, was director of the school at the time. He said, 'Hey, you play the bagpipes, you should teach them'. I said that my father wrote down a few songs and everything else I learned by ear. I didn't know how it was going to go. There was no method. I found out about the lesson book by Režný. I started to teach. I started to write songs for the children. There were no decent computers and copy machines did not exist at that time. I wrote it by hand and I started to teach my first student.

**MC:** Who was your first student?

**VK:** I took a student from my grandfather. It was Kaja Bečvař. I also had Pavla Kuželková, today her name is Schneiderová. I am already teaching her son. Those were my first students.

**MC:** How many female bagpipers are there here in Chodsko?

**VK:** I had eight female bagpipe students.

**MC:** Do they still play?

**VK:** Some still play. In Pocinovice there is Lokajová. I had two younger ones before two years ago. Now I have Anna Černá who also sings well. She also plays bagpipes. There are five or six bagpipers in the school now.

**MC:** How many bagpipe students do you have now?

**VK:** Two boys and one girl. Pepa Kuneš teaches the others. There is another that started on clarinet and now plays bagpipes as well. Really there are two more that have started at this time. The bagpipe is a nice instrument. It is typical for the Chodish region. That is all well and good, but it cannot play half steps. I try to convince my better students to play another instrument such as clarinet so that they can play in other ensembles. It is different now, but according to the old teaching plan they learned bagpipes for only three years, which is very little time. If they played for six or seven years they can demonstrate something. Many of our bagpipers do well at the national competitions. For example Pepa Kuneš won first place, Karel Bečvař, those guys. Our current ones are also successful. We always place pretty well. The students of Pepa Kuneš. I don't want to brag now about our school in Domažlice, but we have in our musical ear the playing of

bagpipers Bláha, Svík, my father, and Kraus. I think our school is founded on good technique. Our students have good technique and play in tune.<sup>422</sup>

A table of the students of Vlastimil Konrády is included below.<sup>423</sup> With this appreciable number of students, he clearly has had an impact on the playing of the *pukl* in Chodsko. Several of his students have become excellent players and are leaders in the performance of Chodish folklore music. One in particular, Josef Kuneš, has founded his own bagpipe band and currently teaches *pukl* in Domažlice and Klenčí.

**Table 7: Students of Vlastimil Konrády**

| NAME                         | YEAR OF BIRTH | TOWN OR VILLAGE | TIME AT ZUŠ | INSTRUMENT/S STUDIED   | ACTIVE   |
|------------------------------|---------------|-----------------|-------------|------------------------|--|
| Pavla Kuželková-Schneiderová | 1969          | Domažlice       | 1978–84     | <i>Pukl</i>            | No   |
| Luboš Buršík                 | 1973          | Domažlice       | 1981–85     | <i>pukl</i> , clarinet | No   |
| Karel Bečvář                 | 1973          | Domažlice       | 1981–85     | <i>pukl</i> , clarinet | yes, graduate of music conservatory  |
| Richard Vísner               | 1973          | Domažlice       | 1983–88     | <i>Pukl</i>            | Yes  |
| Josef Thomayer               | 1973          | Domažlice       | 1983–87     | <i>Pukl</i>            | No   |
| Pavel Příbek                 | 1973          | Domažlice       | 1984–89     | <i>Pukl</i>            | No   |
| Jiří Kupilík                 | 1977          | Spáňov          | 1986–91     | <i>Pukl</i>            | yes, plays with folklore band in Mrákov  |
| Marie Jungbauerová           | 1977          | Stod            | 1987–91     | <i>Pukl</i>            | yes, ZUŠ in Stod   |
| Jan Hrbáček                  | 1978          | Domažlice       | 1987–92     | <i>pukl</i> , clarinet | Yes  |
| Josef Kuneš                  | 1979          | Domažlice       | 1988–94     | <i>pukl</i> , clarinet | yes, Domažlice Bagpipe Band [and teacher of the <i>pukl</i> at ZUŠ in Domažlice] |
| Pavel Královec               | 1977          | Pelechy         | 1989–93     | <i>Pukl</i>            | No   |
| Eva Lokajová                 | 1979          | Pocinovice      | 1990–96     | <i>pukl</i> , clarinet | Yes  |

<sup>422</sup> Vlastimil Konrády, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-24.11.2010-77.

<sup>423</sup> This table is based on a list provided by Vlastimil Konrády by email on 22 December 2010. Additional information not originally supplied appears in square brackets [ ].

|                       |      |                      |           |  |                           |
|-----------------------|------|----------------------|-----------|--|---------------------------|
| Jana Lokajová         |      | Pocinovice           |           | clarinet and <i>pukl</i> with Antonín Konrády                        | Yes                       |
| Jan Lokaj             | 1987 | Pocinovice           | 1998–     | <i>pukl</i> with Antonín Konrády and clarinet with Vlastimil Konrády | Yes                       |
| Zdeněk Konfršt        | 1976 | Domažlice            | 1991–95   | <i>pukl</i> piano with Fr. Kumpéra                                   | ???                       |
| Ondřej Chvojka        | 1981 | Domažlice            | 1991–2000 | <i>pukl</i> , clarinet   | yes, army                 |
| Jiří Herčík           | 1978 | Klatovy              | 1991–96   | <i>Pukl</i>  | ???                       |
| Libor Mařík           | 1983 | Mrákov               | 1994–98   | <i>Pukl</i>  | Yes                       |
| Ludvík Kupilík        | 1984 | Chrastavice          | 1994–2000 | <i>Pukl</i>  | Yes                       |
| Pavel Nový            | 1985 | Domažlice            | 1996–2001 | <i>Pukl</i>  | Yes                       |
| Franz Rester          | 1940 | Schwandorf [Bavaria] | 1993–2004 | <i>Pukl</i>  | deceased                  |
| Václav Buršík         | 1989 | Díly                 | 2000–     | <i>Pukl</i>  | Yes                       |
| Pavlina Konrádyová    | 1987 | Domažlice            | 1998–2005 | <i>pukl</i> , flute  | Yes                       |
| Ondřej Konrády        | 1985 | Domažlice            | 1997–2003 | <i>pukl</i> , clarinet   | Yes                       |
| Daniel Dřímál         | 1989 | Filipova Hora        | 1999–2005 | <i>pukl</i> , clarinet   | yes, Folkore group Mráček |
| Hana Lásková          | 1990 | Domažlice            | 2001–     | <i>Pukl</i>  | No                        |
| Andrea Benešová       | 1991 | Domažlice            | 2001–     | <i>Pukl</i>  | No                        |
| Václav Dufek          | 1992 | Domažlice            | 2001–     | <i>Pukl</i>  | Yes                       |
| Luboš Buršík          | 1992 | Domažlice            | 2001–     | <i>Pukl</i>  | Yes                       |
| Anna Černá            |      | Domažlice            |           | <i>Pukl</i>  | Yes                       |
| Jakub Ošera           |      | Postřekov            |           | <i>Pukl</i>  | Yes                       |
| Hynek Hradecký        |      | Domažlice            | 2010–     | <i>Pukl</i>  | Yes                       |
| Olivia Wiebel-Fanderl | 1955 | Passau               | 2009–     | <i>pukl</i> , clarinet   | Yes                       |

#### 7.3.2.4 Josef Kuneš

After finishing studies with Vlastimil Konrády at the ZUŠ on clarinet and *pukl*, Josef Kuneš, continuing his formal music education at the Prague Conservatory where his primary instrument was string bass. He teaches string bass, clarinet and *pukl* at ZUŠ schools in Domažlice and Klenčí where he started teaching in 2001. As a composer his works for two *pukl* and orchestra, *Dudljáda*, was performed at the International Bagpipe Festival in Strakonice in



2010. He also has acted with local theatre groups, having performing in plays and is an avid puppeteer.

A visit to his studio in 2004 revealed an approach to teaching the *pukl* within the framework of ZUŠ. Working with a student playing from notation, he said that the music is folk music and the student could play however they liked, but being part of a music school the student was required to play exactly as written on the page.

Like Vlastimil Konrády, Kuneš has compiled a substantial list of students. Some of them, such a Václav Buršík and Václav Dufek, are coming to be known as artists in their own right:<sup>424</sup>

**Table 8: Students of Josef Kuneš**

| Name              | Year of Birth |
|-------------------|---------------|
| Václav Buršík     | 1989          |
| Václav Dufek      | 1992          |
| Marek Budka       | 1992          |
| Luboš Buršík      | 1992          |
| Martin Červený    | 1990          |
| Lukáš Červený     | 1993          |
| Jan Morysek       | 1996          |
| Karel Hemala      | 1996          |
| Marek Gibfried    | 1998          |
| Jiří Minárik      | 1998          |
| Matěj Šlajs       | 1999          |
| Dominika Seidlová | 2000          |
| Martin Císler     | 1999          |
| Karolína Holá     | 2001          |

The importance of Vlastimil Konrády and Josef Kuneš as instructors of the *pukl* has not gone unnoticed. In an interview with *pukl* player and maker Jan Holoubek, he mentioned the

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<sup>424</sup> Josef Kuneš email to Michael Cwach 3 March 2012.

importance of instruction to play the *pukl* was available to children through the talents of Vlastimil Konrády and Josef Kuneš.<sup>425</sup>

### 7.3.3 Evaluation

School assessment and national competitions are two ways in which the progress of students of the *pukl* is measured.

#### 7.3.3.1 School assessment

Josef Kuneš explained aspects of assessment as practised at ZUŠ in Domažlice.<sup>426</sup> Students have weekly lessons and a mark, ranging from 1 to 4, 1 being the highest, is given for each. Kuneš gives a 1 when the student is able to demonstrate everything without any problems. If there are some mistakes then it is possible to give 1-. When the performance does not meet expectations then the student receives a 2. At the end of the term Kuneš weighs the weekly marks and takes in to consideration such aspects as difficulty of the music as well as student has application. Taking this into consideration, he awards either a 1 or 2 as an overall grade. A 3 is possible only in cases where the student does exceptionally poorly or, for example, has attended only a few lessons. Kuneš has given a 3 as an overall grade only once, and has never given a 4.

The utilization of marks has also discouraged potential players of the *pukl* from playing the instrument. Jan Faschingbauer, past string-bass player with 'DDM', recalled the trepidation that resulted after he was made aware at a young age that marks were given at the music school in Domažlice.

I was to go to the music school and start to learn the bagpipe [*pukl*], but thanks to my cousin who told me that the music school gave marks, I made a scene in front of the doors of the music school when my parents took me there. My parents were angry with me and that was the end of my academic music career.<sup>427</sup>

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<sup>425</sup> Jan Holoubek, personal interview, trans. Michael Cwach, Klenčí, DVD-CZ-25.9.2009-46.

<sup>426</sup> Josef Kuneš, personal interview over Skype, DR-CZ-16.5.2012.

<sup>427</sup> Jan Faschingbauer, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-24.9.2009-43.

Perhaps as a result of this experience Jan Faschingbauer has not sought formal training on other instruments that he learned to play, such as the mandolin (age 17) and Dobro (age 20).

#### 7.3.3.2 *National competition*

One of the opportunities to showcase and assess the talent of the student is in a national competition of folk musical instrument of all the *ZUŠ* schools in the Czech Republic. The two ‘folk’ instruments taught in the Czech Republic at *ZUŠ* schools are the *pukl* and the *cimbál* (concert hammered dulcimer). Held every three years, there are various rounds of the competition including *školní* (school), *okresní* (county), *krajská* (regional), and *státní* (national).

Three categories, each divided into age groups, include: 1) solo *dudy* [*pukl*] 2) *pukl* in chamber music and 3) *pukl* and large ensemble.<sup>428</sup> In the solo *dudy* [*pukl*] category, it is permissible to be accompanied by guitar, piano, or accordion. Examples of the makeup of chamber music groups can include a duet or trio comprised only those playing *pukl*, or *pukl* with other instruments. In this category each instrument must have equal roles, unlike the first category where the *pukl* is accompanied. The third category is for large groups such as *velká dudácká muzika*. The competitors may choose the music, however, there are some expectations. In the solo category any style might be chosen, including classical or swing. In the other two categories it is expected that the music will be of folkloric nature.

#### 7.3.4 **Workshops**

Recently, the music school has expanded its role in the advancement of the *pukl* by cooperating with the city’s cultural centre by hosting annual Chodish bagpipe workshops. These are held a few days prior to the annual Chodish festivals. The first Chodish bagpipe workshop was held on 13–14 August 2009. It is notable that the name of the workshop was not the *Česká dudácká dílna* (Czech bagpipe workshop), but *Chodská dudácká dílna* (Chodish

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<sup>428</sup> Josef Kuneš, personal interview over Skype, DR-CZ-16.5.2012.

bagpipe workshop) reflecting the attitude that Chodsko is a distinctive bagpipe (*pukl*) playing region.

Two levels of instruction were offered at the first workshop. The beginner level, taught by Vlastimil Konrády, officially included the ‘fundamentals of playing’: familiarity with the instrument, explanation of the operating principles of the instrument and its parts, creating a tone and basic playing techniques.<sup>429</sup> The advanced level was taught by Josef Kuneš and included ‘melodic ornamentation, creating variations, accompaniment of singing, and basic improvisation’.<sup>430</sup>



**Figure 225: Vlastimil Konrády with a student at the first Chodish Bagpipe Workshop.<sup>431</sup>**

<sup>429</sup> Kamil Jindřich, ‘Chodská Dudácká Dílna / Chodské Slavnosti - Vavřínecká Pout’ [Chod Bagpipe Workshop /The Chod Folk Festival - St. Lawrence Festival] <<http://www.chodskeslavnosti.cz/cs/historie-chodskeslavnosti2009-chodskadudackadilna/>> [accessed 7 October 2010].

<sup>430</sup> Jindřich.

<sup>431</sup> The *pukl* was made by Pavel Číp of Zubří in Moravia. This type of *pukl*, not having tuning screws on the chanter, is not played in Chodsko. But, on occasions, such as this workshop, where people are in attendance from outside of Chodsko these types of *pukl* can be encountered. Note the photograph on the wall in the studio of Vlastimil Konrády. It is the photo Konrády’s Bagpipe Band, dressed in Chodish *kroje*, which has been performing for more than 50 years.

### 7.3.5 Other private instruction

Private instruction outside the ZUŠ system is also available. For example, Antonín Konrády has given lessons at his home. A former student, Lubomír Pitter, said that he took weekly lessons that lasted about an hour; the *Bohemian Bagpipe Method* by Josef Režný was used.<sup>432</sup>

## 7.4 Methods and literature

With the advent of the *pukl* being taught in more formal settings such as schools, printed pedagogical materials were necessary to provide standardization.

### 7.4.1 Pedagogical materials

The standard method book, for learning the *pukl* is *Škola hry na české dudy* or *Bohemian Bagpipe Method* by Josef Režný published in 1981. The *pukl* is treated as a non-transposing instrument in E<sup>b</sup>. Much is owed to Režný<sup>433</sup> and his efforts to write and publish this practical work as its pedagogy served as the foundation for the technical and musical training of many players of the *pukl* in Chodsko, the Czech Republic and beyond.<sup>434</sup> It is logically organised and contains a balance of useful technical exercises and folk-songs with variations. A talented musician, with a suitable instrument, has every chance of becoming a capable player of the *pukl* with this method.

<sup>432</sup> Lubomír Pitter, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-6.2.2011-96.

<sup>433</sup> Režný is the surviving patriarch of another *pukl* playing tradition centred in the town of Strakonice in the Prácheňsko region of South Bohemia. Just as Chodsko owes much of its identity and formation as a distinctive region in the 'modern' mind of Czechs, largely due to Alois Jirásek's *Psohlavci*, Strakonice has become closely linked to the *pukl*, perhaps even more so than Chodsko, due to a literary work. The International Bagpipe Festival, held once every two years is another reason for the association of the *pukl* to Strakonice. '[...] Josef Kajetán Tyl (1808-1856), Czech-nationalist playwright and the author of the words of the Czech national anthem, *Kde domov můj*, wrote a play, *Strakonický dudák aneb Hody divých žen* (*Schwanda the Bagpiper or The Feast of the Wild Women*) in 1847. Based on a legend about a particular bagpiper from Strakonice, named Švanda, it popularized the legend of the 'Strakonický dudák' or 'The Bagpiper of Strakonice' in theatrical form. As a result, the town of Strakonice is still foremost in the psyche of present-day Czechs as their bagpipe 'Mecca'. [... this association] is not only due to their familiarity with Tyl's play, but also due to Josef Režný's efforts in the mid-20th century to document the old songs. Perhaps more importantly, his folklore group, Prácheňský soubor písní a tanců (The Prácheň Ensemble of Song and Dance), founded the South Bohemian Folklore Festival that later evolved into the International Bagpipe Festival held every other year in Strakonice. This festival, perhaps more than anything, has cemented the impression amongst most of the country's citizens that Strakonice is the centre of bagpipes in the Czech Republic.' Cwach, pp. 43–44.

<sup>434</sup> I started with this method as there was no other option known to me. It is still the best written method for learning to play the *pukl* well.



Other materials used in teaching the bagpipe are created by the teachers themselves, including Jiří Konrády or by other well-known bagpipers such as Zdeněk Bláha, Antonín Konrády and his son Vlastimil Konrády. I was told that an unpublished method by Jiří Konrády exists. Students that have studied with Vlastimil Konrády have mentioned that they received notation that Vlastimil Konrády had hand written for them.

Bláha's *Sto kusů pro sólo a duo dudy* [*One Hundred Solos and Duets for Bagpipes*] is a significant work, as it contains 'Chodish' melodies, often including the text of the first verse, when applicable, plus variations. The musical contents are transcriptions of six prominent *dudáci*; Zdeněk Bláha, Antonín Konrády, Vladimír Baier, Václav Švík, Stanislav Svačina, and Bohumil Kraus. Fifty-one of the one hundred melodies are those collected by Jindřich Jindřich and each is identified as being from one of the six volumes of *Jindřichův chodský zpěvník* [*Jindřich Jindřich's Song Book of Chodish Songs*] with the volume and page number.

Although Bláha's work does not appear to be pedagogical, it can be a valuable resource for a capable and imaginative teacher to convey many concepts beyond simply the expansion of repertoire and perhaps the advancement of technique.

One of the aspects of music, of which a student could be made aware, is the variety of musical forms closely associated with dance. Some of these dances have close ties to Bohemia and have become thought of as Bohemian or Czech dances. Other dances, partially based on the etymology of their titles, have their origins in nearby Germany or Austria. Included are original works based on these dance forms; worthy of note is Bláha's '*Sousedská*' (p. 28) and '*Furiant*' (p. 29). Each composition follows the form and style of a *sousedská*<sup>435</sup> and *furiant*<sup>436</sup>

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<sup>435</sup> A slow Czech couple-dance in triple time, one of the constituent dances of the Beseda. It is believed to be of folk origin, first occurring in the 1830s in the Czech countryside at dance parties known as '*sousedské zábavy*' ('neighbourly entertainments'), though it was soon taken into the town dance repertory. It is a type of slow *ländler* and is known also under a variety of more graphic names such as *zdlouha* ('slowly'), *šoupaná* and *vláčná* (both 'dragging'). Older types of the *sousedská* had more in common with the minuet, serving the function of a ceremonial wedding dance. John Tyrrell, '*Sousedská* in Oxford Music Online' <[http://www.oxfordmusiconline.com.ezproxy.canterbury.ac.nz/subscriber/article/grove/music/43853?q=sousedská&search=quick&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.ezproxy.canterbury.ac.nz/subscriber/article/grove/music/43853?q=sousedská&search=quick&pos=1&_start=1#firsthit)> [accessed 23 June 2010].

<sup>436</sup> A Czech couple-dance, in moderate to fast tempo, in triple time with hemiola-type syncopations. The hemiolas generally occur at the beginning, helping momentarily to confuse the metre, rather than as part of a cadential formula. A *furiant* typically begins with two 3/4 bars stressed, however, as three bars of 2/4, followed by two ordinary 3/4 bars. It is one of the constituent dances of the Beseda. John Tyrrell, '*Furiant* in

respectively. Dances related to the *sousedská* are the *rejdivák* and *rejdivačka*.<sup>437</sup> Bláha's variation on the '*Tanec ryjdivák*' [Dance *rejdivák*] (p.44) collected by Jindřich Jindřich gives the *pukl* player ample opportunities to show ability in executing trills and mordents. Antonín Konrády's '*Polka pro dudy*' (p. 66) in the form of a rondo, ABAC, where the B section is in the subdominant key of A<sup>b</sup>, when played well, presents the *pukl* at its stylistic best. In the same vein, Václav Švík's '*Kolečko*' (p. 83) in 3/8 metre, the name coming from a round dance that is perhaps most popular within a folklore context in Chodsko,<sup>438</sup> is a tour de force for the *pukl* and is performed adroitly by eminent Chodish bagpipers such as Josef Kuneš and Richard Vísner. These dances are demonstrated in the video production *Lidové tance z Čech, Moravy a Slezska — díl I. — Západní Čechy* [Folk Dance from Bohemia, Moravia and Silesia — part 1 — West Bohemia] Hannah Laudová (Ústav lidové kultury Strážnice, 1993).

Antonín Konrády has published three volumes of *Zaduduj dudáčku jak humíš* [Play what you can bagpiper!]. The first volume contains 20 original compositions, numbered 1 to 20, arranged to be played either in solo or duet form on E<sup>b</sup> *pukl*.<sup>439</sup> The second volume contains 20 more compositions numbered 21–40.<sup>440</sup> Presented in a similar format, Vlastimil Konrády has also published his own edition of seventeen '*Chodské písně pro dudy*' ['Chodish

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Oxford Music Online' <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/10395>> [accessed 23 June 2010].

<sup>437</sup> 'Redowa (Ger.; Cz. *rejdivák*, *rejdivačka*, from *rej*: 'round dance', 'whirl'). A Czech folk dance introduced as a salon dance in Prague in 1829, later spreading beyond Bohemia. In Bohemia it was a double dance: the *rejdivák* resembled the *sousedská* (earliest notations have tunes similar to typical minuet and ländler tunes) and was danced at a moderate 3/4 or 3/8; the *rejdivačka* (a feminine variant of the masculine word *rejdivák*) provided a second half, often set to a rhythmic variant of the *rejdivák* tune speeded up to a brisk polka-like 2/4 or 4/8.' 'Redowa in Oxford Music Online'

<<http://www.oxfordmusiconline.com.ezproxy.canterbury.ac.nz/subscriber/article/grove/music/23038>> [accessed 29 June 2010].

<sup>438</sup> The *kolečko* is danced annually at the Chodský bál or Chodish Ball held annually in March in the cultural house in Domažlice. The ball starts in the evening with folklore group performances, typically from Mrákov, Postřekov, and Domažlice. A local *dechovka*, a type of brass band whose instrumentation is typically E<sup>b</sup> Clarinet, B<sup>b</sup> Clarinet, 2 flugelhorns, baritone, euphonium, tuba, a simple drum kit and 2 or 3 other brass playing the off-beats, plays polkas, waltzes, and tangos for the 'civilians' the balance of the time. Starting at midnight the instrumentalists from the various folklore ensembles join en masse and start to play folk-songs one after another for about an hour. All of the songs have multiple verses, and between each stanza the *kolečko* is danced in circles comprising of various numbers or participants.

<sup>439</sup> Antonín Konrády, *Zaduduj dudáčku jak humíš 20 skladeb v úpravě pro sólo dudy a duo* [Play what you can bagpiper!], 3 vols. (Domažlice: Antonín Konrády), I.

<sup>440</sup> Antonín Konrády, *Zaduduj dudáčku jak humíš 20 skladeb v úpravě pro sólo dudy a duo* [Play what you can bagpiper!], 3 vols. (Domažlice: Antonín Konrády), II.

songs for bagpipes’].<sup>441</sup> These arrangements can be played in solo or duet form and 12 of the folk songs were collected by Jindřich Jindřich.

### 7.4.2 Improvisation

Improvisation is a skill that sets musicians apart from others. In section 7.2 the importance of improvisation, in respect to playing the *pukl*, can be inferred from historic sources as well as comments by Vlastimil Dřimal. Josef Kuneš explained that improvisation cannot be taught. However, he shared approaches that he uses with his student as a basis for improvisation on the *pukl*.

1) The students must be aware of harmonic function. If a student is to accompany a song that they have never heard before they can hold the note E<sup>b</sup> or B<sup>b</sup>.

2) During the second verse they should be able to follow the chords whether they are I, IV or V. They can play the root notes that correspond to these chords, namely E<sup>b</sup>-I, A<sup>b</sup>-IV and B<sup>b</sup>-V. After this is accomplished they have the option of playing any of the notes within each chord.

3) Through this process of steps 1 and 2, they will also learn the melody.

When creating a finale (*dohra*), Kuneš recommends selecting aspects, perhaps a motif or part of motif, from the song. This is done so that the *dohra* has some relationship to the song.

## 7.5 Mixed results

Unlike other countries where music education policies are sensitive to multicultural methodologies, the significant pride in the local culture has resulted in ethnocentric practices. This is primarily reflected in the choice of repertoire in the folklore program. This is not unexpected, as there is an obvious effort to create, preserve and promote Chodish folklore. There is a heavy emphasis on learning what have become known as Chodish folk-songs. Many

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<sup>441</sup> Vlastimil Konrády, *Chodské písně pro dudy v úpravě Vl. Konrádyho* [Chodish songs for bagpipes arranged by Vlastimil Konrády] (Domažlice: Vlastimil Konrády).

of these songs were collected during the second half of the nineteenth century in the Chodish region, but some of melodies were also known in other parts of Central Europe.

The Chodish songs are sometimes performed with a full complement of instrumentalists, including *pukl*, violin, clarinets, and string bass. These musicians with singers and dancers dress in the Chodish *kroje* at school concerts and folk festivals. Through this process, *ZUŠ*, the *pukl*, Chodish *kroje*, folk-songs and folkdance are closely linked to each other in the minds of children. As these children grow some have joined or established their own folklore ensembles.

Playing with others in groups is an important aspect of continuing to participating in musicking and folklore. In the context of a question asked about cultural sensitivity, Roman Kalous emphasized that playing with others is an important part of the learning process:

I don't know how to say it, but the context of Chodish bagpipe in regard to bagpipers, clarinetists or violinists and cultural sensitivity and the role they play is complicated. In the music school they learn how to play and sing songs. The bigger perspective and relationship comes from doing it within some larger body; for instance by playing with someone, in a larger group or a trio [*malá selzka muzika*]. As far as I know, the musicians in my generation, those that did not play in a group [folk music group early on], do not play at all or do not play in bagpipe groups at the present time. So this might be an indicator [of the importance] of cultural connections.<sup>442</sup>

Others, such as Jan Faschingbauer, have used their insight to distinguish between different types of folklore practised in Chodsko. He apparently sees some aspects of folklore as being academic and less meaningless than the approach taken by 'DDM'.

I don't know if what I see can be measured against other groups. But I see this now, and it is the reason why I do it, this music. I like that 'DDM' is not a group that is founded on artistry and would only perform at folklore festivals and prestigious broadcasts, but 'DDM' is a group that will celebrate weddings, a child's birth, a birthday in a pub, for anyone from around Domažlice. I think this is the one way that folklore may facilitate a connection to the people and people's lives, since from my perspective it [folklore] is too academic and had been pulled too far from reality; a reason to do formal folklore on stage. I think we are amongst the people more. We are not a folklore group, for instance in a basic arts school that trains and then claims that's the way it was. We are simply a group that is able, with Kamil and Pepa, to play whenever, wherever, for any reason, and for anyone who might get some joy out of it. Therefore, we also get joy from it. We

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<sup>442</sup> Roman Kalous, personal interview, trans. Michael Cwach, Prague, DVD-CZ-13.10.2009-66.

don't do it so we would be famous or that we would become rich. We like to entertain others and ourselves.<sup>443</sup>

## 7.6 Chapter summary

Bohemia has a rich tradition of music making. The tradition of playing bagpipes, such as *dudy* and *pukl*, in Bohemia, have been taught in homes and learned in pubs. Aspiring players have learned from, and have imitated, accomplished players of previous generations. Largely responsible for the preservation of aspects of music and dance traditions of Chodsko are the *ZUŠ* schools in the in Domažlice and Klenčí. Here, the folklore activities of music and dance are taught. It is certain that without these schools the *pukl* would not be as closely associated with the Chodish region as it is today. The teaching is all done within a context and purpose of maintaining the traditions of Chodsko. Generations of families have already been involved in the folklore ensemble having been established in the region. Many of the members, whether as dancers, singer or instrumentalists (*pukl*, clarinet or strings), received formal instruction at *ZUŠ* schools in Chodsko.

Although some do not believe formal education has produced the best possible results, evidence of the importance of *ZUŠ* schools can be observed in multiple ways. Some go on to join folklore groups in Mrákov and Postřekov. One absolvent stands out. Josef Kuneš, who, having founded his own bagpipe band in 2001, has represented the Chodish music, the *pukl*, and *kroje* on stages throughout Europe, the USA, and Japan. He has also become an instructor of the *pukl* at the school in which he graduated.

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<sup>443</sup> Jan Faschingbauer, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-24.9.2009-43.

## Chapter 8: Solo performance practice on the *pukl* in Chodsko as demonstrated by performing the Chodish folk-song ‘*Zelený hájové*’ (‘Green Groves’).

Not to look at the specifics of the structural elements in music would be to miss perhaps the most important manifestation of the expression of the culture through music.<sup>444</sup>

There has been relatively little documentation of the performance practice of *pukl* players in Chodsko. The most significant work was completed by Ludvík Kuba who visited Chodsko in 1893. There, he collected songs and transcribed the playing of instrumental groups. His manuscripts and comments, especially in regard to *malá selská muzika*, its structure — roles that each musician plays — is very helpful for those who wish to understand the structure of instrumental music played in Chodsko during the late nineteenth century. His descriptions are published in *Cesty za slovanskou písní, 1885–1929* (1953) and 400 of the songs he collected were prepared by Věra Thořová and published in 1955 in *Lidové písně z Chodska*. Kuba’s original manuscript work is preserved in the Ethnography Department of the Academy of Science in Prague.

Lubomír Tyllner of the Academy of Science was responsible for the institution’s publication of a CD and booklet entitled *Dudy a dudácká muzika*.<sup>445</sup> The CD contains 47 tracks of bagpipe music from South Bohemia and Chodsko. Recorded in 1909, 28 of these were recorded in Chodsko.

Another important work is Jana Eksteinová’s master’s thesis, ‘*Vývoj hry dudáckých muzik na Chodsku*’ [‘The development of bagpipe music in Chodsko’]. Copies of this rare work, written by the daughter of celebrated Chodish clarinettist Vladimír Baier, are few. The only copy accessible to the public is held at the Chodish Museum in Domažlice. Eksteinová traced and documented the development of bagpipe ensemble music in Chodsko. Through analysis of recordings of Chodish groups over a long period of time she was able to trace the change in instrumentation and taste in variations.

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<sup>444</sup> Garfias, p. 107.

<sup>445</sup> Tyllner.



During my fourteen years of observing and being involved with folklore music in Bohemia, I have concluded that the current solo repertory of *pukl* players is largely shared. The majority of players in Chodsko are under the age of forty and have learned the *pukl* with the use of music notation. As such the players have acquired their repertoire from the few written, but important, sources arranged for the *pukl*. Most often heard in public performances are melodies and variations included in Zdeněk Bláha's *Sto kusů pro sólo a duo dudy* [*One Hundred Solos and Duets for Bagpipes*].<sup>446</sup> In this volume there are examples that are related to dance including forms such as the polka, *sousedká*, *furiat*, *dokolečka*, and mixed-metre pieces known as *zelenák*. Also, there are songs of love, song of melancholy, and drinking songs. Most of the songs included in this publication are taken from the six volumes of Chodish songbooks compiled by Jindřich Jindřich,<sup>447</sup> however, original compositions by significant *pukl* players are also included. Those who wish to look for another source can create a repertory from the songs collected by Ludvík Kuba. 400 of the 590 songs and 60 instrumental scores that Ludvík documented from his visit to Chodsko in 1893 are available in *Ludvík Kuba: Lidové písně z Chodska*.<sup>448</sup> The other sources available to players are outlined in section 7.4.1.

Obviously this is a significant repertory from which to choose. However, it seems to me that most players of *pukl* in Chodsko will perhaps know the same 20 to 30 of the most popular songs and dances that mimics the arrangements found in *Sto kusů pro sólo a duo dudy*.<sup>449</sup> Players, however, do distinguish themselves and tend to take ownership of arrangements that they have mastered and find particularly suitable to their interest and skill level. Even if two players do learn the very same melody and variation from the same printed source, their interpretations, are more often than not, distinguishable. This is especially noticeable in interpretations that include singing, where the personalities of the performers coupled with

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<sup>446</sup> Bláha.

<sup>447</sup> Jindřich Jindřich, *Jindřichův chodský zpěvník díly I–VIII*. [*Jindřich Jindřich's Song Book of Chodish Songs volumes I–VIII*].

<sup>448</sup> Ludvík Kuba, *Lidové písně z Chodska: K vydání připravila Věra Thořová* [*Folk songs from Chodsko: Prepared for publication by Věra Thořová*] (Prague: Ústav pro etnografii a folkloristiku Akademie věd České republiky, 1995).

<sup>449</sup> The actual number has not been determined, but the number offered here is my impression. If it is in error the repertory of the 'more accomplished' player is certainly higher.

the timbre of their voices are more easily discernible than between players who solely play the *pukl*. I believe this is the case, as the *pukl* has limited expressive properties, less interpretive possibilities, and less variation in timbre when contrasted with the capabilities of the voices of the performers.

Unlike the works already mentioned which have preserved and analysed ensembles with *pukl*, this thesis focuses on solo playing. Performances of, ‘*Zelený hájové*’ played on the *pukl* have been recorded, transcribed and received comment. ‘*Zelený hájové*’ is a song which has been selected from the canon of Chodish songs based on its associated with Chodsko. The data was collected between 18 November 2010 and 28 January 2011.

### 8.1 ‘*Zelený hájové*’

In order to document aspects of current solo performance practice of Chodish *dudáci* living in Chodsko, eighteen renditions of the folk song, ‘*Zelený hájové*’, are included. ‘*Zelený hájové*’ has been selected from the canon of Chodish song as it is more closely associated with Chodsko than any other song. The words of the verse, which is commonly sung first, reflect the melancholy often encountered in Bohemian songs.

*Zelený hájové, bejvaly ste vy moje, bejvaly ste mýho srdce potěšení;*

*íčko už dlouhýj čas neslyšl sem fťáčka hlas, na vobloze se hukázal smutnýj čas.*

*Dostal já sem šáteček, v každým rohu kvíteček, a huprostřed z rozmarýny pěknýj věneček;*

*ten věneček zelenýj z rozmarýny pletenyj, ten mi dala moje milá pro potěšení.*

Green groves, you were once mine, you were once my heart’s delight;

Now, I have not heard the birds sing for a long time, the sky showed sad times.

I received a handkerchief with a small flower [embroidered] in each corner and in the middle a small wreath of rosemary;

The small green wreath woven of rosemary was given to me by my darling for my enjoyment.<sup>450</sup>

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<sup>450</sup> Translation by Michael Cwach.

Throughout the song's history links to the region appear in various forms, such as its inclusion in significant works of art music, film, and expressed in caricature along with other manifestations.

Immediately after the overture in Karel Kovařovic's opera, *Psohlavci*, act one begins with the folk-song 'Zelený hájové.' Here, there are some very important associations with Chodsko; Jan Sladký Kozina, the melancholy folk-song 'Zelený hájové' and a *pukl* player. The *pukl* player is the best friend of the hero. The influence that this opera might have had on the thousands who attended performances at the National Theatre in Prague as well as other regional theatres throughout the Czech lands is reflected in comments made by Rosa Newmarch in regard to public's acceptance of the opera:

[...][the public] immediately recognised *Psohlavci* as something large, forceful, and passionately human; something true and lasting of which it would not easily tire. [...] Mahler, to do him justice, valued 'Psohlavci' very highly, and would have worked for its production in Vienna [...].<sup>451</sup>

The following stage directions for Act I Scene I spotlight the singing of 'Zelený hájové' and the introduction of the *pukl* to the audience:

Jan Kozina is standing in the yard, looking in the direction of the window of his parents' house is engrossed in thought. From the village green, a song ['Zelený hájové'], is sung by a woman. The bagpiper Jiskra enters the stage carrying his bagpipes as the song ends.<sup>452</sup>

Rosa Newmarch noticed the importance of this song in the opera, but in a nationalistic regard rather than a regional one:

In the music of *Psohlavci* Kovařovic strikes, for the first time [in his own writing], a clear note of nationality in the very opening number of the work, when the curtain rises on an empty stage and a woman is heard singing in the distance a song ['Zelený hájové'] in the folk-style, lamenting the sorrows which have befallen the country.<sup>453</sup>

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<sup>451</sup> Newmarch, 592–595 (p. 595).

<sup>452</sup> Jan Kozina stojí na dvoře zamyšlen, patře k oknu výměnku. Ze vsi se ozývá píseň, zpívaná ženským hlasem. K závěru písně vchází na jeviště dudák Jiskra s přivěšenými dudami.

<sup>453</sup> Newmarch, p. 180.

In Act I of Kovařovic's opera *Psohlavci*, '*Zelený hájové*' is sung in G major immediately with a '*ženským hlasem*' or woman's voice per the stage directions.<sup>454</sup> The quasi-drone effect is heard in the accompaniment and might serve as a calming element that focuses the attention of the audience on the hero figure, Kozina, who is in deep thought in the courtyard of his farm in the village of Oujezd. As the song ends, the *dudák*, Jiskra appears on stage.

Although '*Zelený hájové*' was chosen for its close association to Chodsko, the song '*Žadnej neví co jsou Domažlice*' is the song played at the train station before announcements and is also often associated with Chodsko. However, while '*Žadnej neví...*' seems to have been played so much to the point of being worn out and avoided, '*Zelený hájové*' has yet to suffer this fate, although some of the younger *pukl* player expressed little enthusiasm for either song.

'*Zelený hájové*' is also heard in films that are linked closely to Chodsko. In the film, *Hyjtú, v kraji pod Čechovem* [*Meeting in the Land under Čerchov*] the film starts in a similar fashion as the opera *Psohlavci*.<sup>455</sup> '*Zelený hájové*' is not sung, but is played on the soundtrack as the opening credits are shown. Two musicians can be heard playing a duet version on *pukl* as various scenes and architectural elements from Kozina's village of Újezd are shown. At about the one minute point in the film, three elements of Chodish tradition are presented simultaneously. Firstly, the title of film, *Hyjtú v Kraji pod Čechovem* [*A Visit in the Land below Čerchov*] is shown on the screen. In this title, the word '*Hyjtú*' (visit) belongs to the dialect spoken in Chodsko. Secondly, the sounds of two *pukl*. '*Zelený hájové*' can be heard. No other instruments are included. This presents a strong association between the sound of the *pukl* and the images on the screen. The third element is the facade of Jan Sladký Kozina's farm house, which includes two arms from a damaged statue of Kozina that have been imbedded into the stucco. Soon after the playing of '*Zelený hájové*' is completed the narrator states that the Kozina's farm is 'among the dearest spots of the Chodish people'.<sup>456</sup> Finally, the song is

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<sup>454</sup> Kovařovic, p. 13.

<sup>455</sup> Ladislav Váňa, *Hyjtú, v kraji pod Čechovem* [*A Visit in the Land below Čerchov*] (Československá televize Praha, 1980).

<sup>456</sup> '...který patří mezi ty nejmilejší místa chodského lidu' Váňa, *Hyjtú, v kraji pod Čechovem* [*A Visit in the Land below Čerchov*]. Spoken by Marie Rojťová at approximately 2'30" into the film.

heard again in what can be considered Kozina's living room. There, a clock dated 1703, which plays a different Chodish song every hour, plays '*Zelený hájové*'.

In another film, *Království dudáků* or *The Kingdom of the Bagpipers*, '*Zelený hájové*' takes a prominent position.<sup>457</sup> No doubt the title of the film is derived from the title *dudák* Bohumil Kraus received in 1970, as '*Král dudáků*' or 'King of the Bagpipers' as the result of a competition. This competition took six months and included 22 Czech bagpipers (7 from Chodsko) who played on Zdeněk Bláha's radio program in Plzeň.<sup>458</sup> At what appears to be the climax of the film, Kraus, appears to 'hold court' as he is featured amongst the finest bagpipers from Chodsko in the small chalet called *Hrádek* or small castle. The building is located just under the statue of Jan Sladký Kozina. Kraus, plays only two songs, '*Vosy, vosy*' and '*Zelený hájové*'. As Kraus begins to play '*Zelený hájové*' the camera pans to the green countryside of Chodsko. *Zelený hájové* is also featured in the opening of the film, *Kořeny* (Roots) 1988, which showcases Chodish folklore music and dance. The *pukl* is specifically introduced as *české dudy*. Here nine *pukl* players are shown walking into a village after forming the group on a path near the edge of the village.

Similar to the versions heard at the beginning of the television films *Hyjtú v Kraji pod Čechovem* and *Kořeny* discussed earlier, a notated duet version has been published in a collection of music of *pukl* solos and duets, *Sto kusů pro sólo a duo dudy* [One Hundred Solos and Duets for Bagpipes].<sup>459</sup> This version of '*Zelený hájové*', presumably arranged by Zdeněk Bláha, is one played by students at the basic arts school in Domažlice.

As a version of '*Zelený hájové*' was included in Kovařovic's opera, it might interpreted as being a composed art song, but its folk-song origins are assured with its inclusion as song number sixty-five in volume one of *Jindřichův chodský zpěvník* [Jindřich Jindřich's Song

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<sup>457</sup> Váňa, *Království dudáků* [The Kingdom of the Bagpipers].

<sup>458</sup> Jaroslav Markl, 'Soutěž o krále českých dudáků [Competition for the title, King of Czech Bagpipers]', *Národopisné aktuality*, 1970, 271–273 (pp. 271–273).

<sup>459</sup> Bláha, p. 27.

*Book of Chodish Songs*].<sup>460</sup> Jindřich Jindřich was perhaps the most significant musical figure to have lived in Chodsko and the inclusion of the song in the first of eight published volumes gives an indication that it is a significant Chodish folk-song.

The melody of ‘*Zelený Hájové*’ is not always sung with lyrics similar to those collected by Jindřich. A different version of a cheeky nature, also appears under the title ‘*Domažlický pání*’ (‘The Noblemen of Domažlice’) published in a collection of songs with known Chodish melodies, compiled by Vladimír Baier, including some having off-colour lyrics.<sup>461</sup>

References to the *pukl*, Chodsko, and the song ‘*Zelený hájové*’ can be found in curious places. In the newsprint ‘express’ edition of the Agricultural Exhibition in Prague that was held 15 to 21 May 1929 an illustration (Figure 226) of a male bagpiper, and what is assumedly a female Chodish singer, are depicted in their national dress from Chodsko. The caption of the illustration, ‘*Chodský dudák na výstavě*’ [‘A Chodish bagpiper at the exhibition’] was placed below the drawing. The artist chose to write, ‘ZELENÍ HÁJOVÉ, in the speech balloon; this has provided further confirmation that the *pukl*, Chodsko and ‘*Zelený hájové*’ are linked.<sup>462</sup>

<sup>460</sup> Jindřich Jindřich, *Jindřichův chodský zpěvník díl I. [Jindřich Jindřich’s Song Book of Chodish Songs]*, pp. 71–72.

<sup>461</sup> Vladimír Baier, *Daremný písničky z Chodska [Naughty songs from Chodsko]* (Domažlice: Nakladatelství Českého lesa, 2003), p. 12.

<sup>462</sup> Gabriel Navrátil, ‘[Co pokrok?] přinese nám letošní hospodářská výstava v oboru hospodářských strojů? [What Agricultural Equipment does Progress bring us to this year’s Agricultural Exhibition?]', 1929.



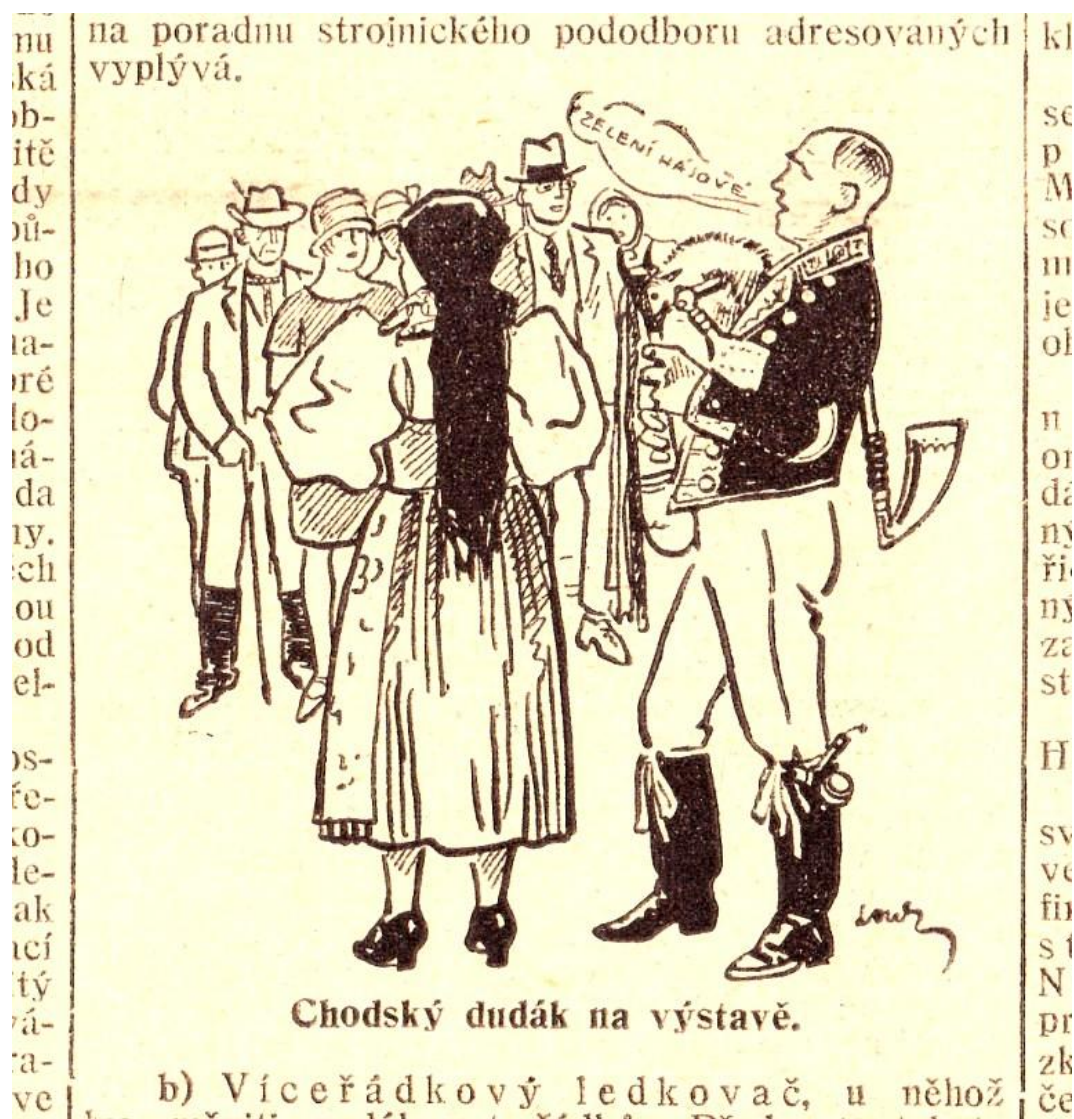


Figure 226: Caricature of Chodish couple performing 'Zelení hájové' in Prague (1929)

In the short film *Chodská rapsodie* or *The Rhapsody of Chodsko*, the composer of the film's music, Julius Kalaš, also used the melody 'Zelený hájové' in the opening minutes of the obviously nationalistic film. Here, the melody is played on a flugel horn just before a group of youthful Chodish are told to 'turn in' for the night by an elder.

Perhaps the most convincing illustration of the song 'Zelený hájové' as having significant meaning for *pukl* players in Chodsko, was witnessed at the funeral of a young bagpiper, Karel Franěk from Mrákov, on 11 April 2008. There were three *pukl* players dressed in Chodish *kroje* — Vlastimil Dřimal, Jiří Sauer, and Jiří Duffek. At the funeral there was only one song played by the trio; 'Zelený hájové' was played at Franěk's gravesite.



Figure 227: Chodish in national costume after the funeral of *dudák* Karel Franěk<sup>463</sup>

Playing '*Zelený hájové*' at the gravesites of Czech bagpipers is not unprecedented. Rudolf Svačina wrote that '*Zelený hájové*' was played at the gravesite by two bagpipers, Arnošt Kolář and [Karel] Kvajsr (a blind bagpiper from Prague), at the funeral of the 'last Chodish bagpiper' Jakub Havel in Stanětice in 1934.<sup>464</sup> Kolář added in his work, *Dudy*, that they played in two parts.<sup>465</sup> This only supports that '*Zelený hájové*' appears to be significant to certain *dudáci* in the Chodish region.

The high regard and placement given to '*Zelený hájové*' at a solemn occasion is reflected in the description provided by Jiří Kajer of the large pilgrimage that took place near Domažlice on 13 August 1939. Held during the time when Bohemia was part of the German protectorate, the crowd was estimated to be 120,000 people. 18 trains brought 35,000 people. Others came via other forms of transport and joined the approximately 7000 Chodish people at the St.

Laurence church on the hill known as *Veselá hora* where Msg. Bohumil Stašek gave the

<sup>463</sup> Chodish who were in attendance at the funeral of 46 year old bagpiper Karel Franěk, Mrákov on 11 April 2008. They were wearing the national dress of the lower Chodish region and posed immediately after the funeral. The women's dress is in specific configuration for funerals. This included substituting the black head scarf, embroidered with flowers, with a pure white one. An unembroidered handkerchief replaces the embroidered one normally held. The red skirt that is typically worn is substituted with dark blue (not noticeable on this photograph). Perhaps due to the April morning temperatures, the women were also observed wearing dark blue jackets. Left to Right: Rostislav Panoš, Jiří Sauer (with *púkl* made by Jakub Konrady), Ludmila Kašová, Vlastimíl Dřímál (with *púkl* made by Jakub Konrady), Martina Pincová, Jiří Duffek (with *púkl* made by Lubomír Jungbauer) and Václav Kuplík.

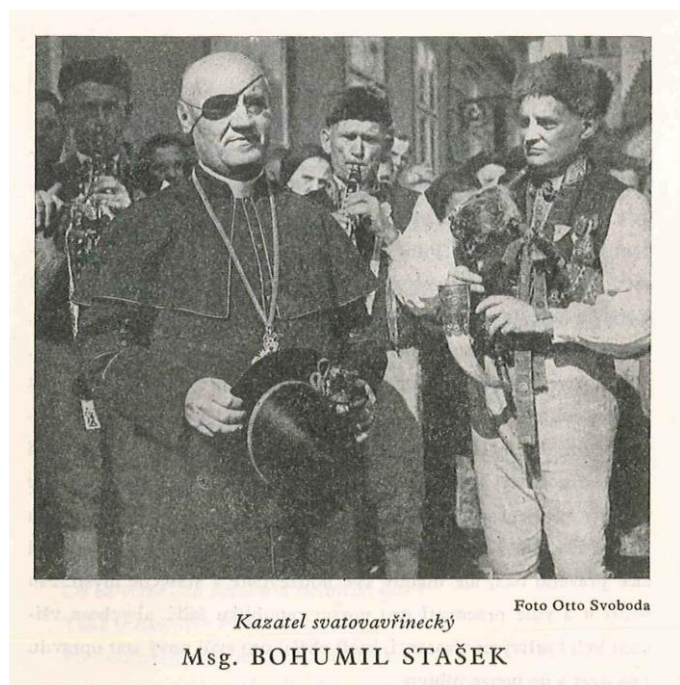
<sup>464</sup> Svačina, *Dudáci a dudácká muzika na Chodsku [Bagpipers and bagpipe bands in Chodsko]*, p. 20.

<sup>465</sup> Kolář, p. 10.



sermon.<sup>466</sup> Here Kajer associates the Chodsko with ‘*Zelený hájové*’, the *pukl* (bagpipe band) and *kroje*:

Crowds of people having heard the sermon, went away with faith in their hearts, jubilant eyes, and enthusiasm. The Bagpipe band, playing next to the pulpit of the old game keeper's house, then cheered their enthusiastic thoughts. They started with the sad ‘*Zelený hájové, byjvaly ste moje!*’, but soon lit up with distinctive Chodish songs and formed themselves, after the preaching, into the most popular part of the pilgrimage. Soon the crowd joined in singing, listened, photographed — smiling with joy. Chodsko showed its most magical charm. Soon the Chodish boys and girls gathered around bagpipe music. Their yellow leather pants and blue embroidered vests shined with the bright red of the girl's scarves and the swollen ironed, white sleeves whirled while dancing the Chodish *kolečko* before an enthusiastic audience who joined them.<sup>467</sup>



**Figure 228: Msg. Bohumil Stašek and *pukl* player Jiří Kajer after the Second World War<sup>468</sup>**

<sup>466</sup> Kajer, *Památníček ze slavné chodské pouti “Hu svatýho Vavřenečka” na Veselé hoře u Domažlic* [Memorial of the famous Chodish pilgrimage “Hu svatý Vavřenečka” at Veselá hora near Domažlice], pp. 16–17.

<sup>467</sup> Kajer, *Památníček Ze Slavné Chodské Pouti “Hu Svatýho Vavřenečka” Na Veselé Hoře u Domažlic* [Memorial of the Famous Chodish Pilgrimage “Hu Svatý Vavřenečka” at Veselá Hora by Domažlice], p. 18. Davy lidu, vyslechnuvše kázání, odcházely s vírou v srdcích, s rozjasněnými zraky, s nadšením. Dudácká muzika, hrající hned vedle kazatelny u staré hájovny, rozveselila pak jejich nadšené mysli. Začala sice smutnou “*Zelený hájové, bejvaly ste moje!*”, ale hned poté rozjásala se rázovitými choskými písniškami a vytvořila tak ze sebe po kázání nejvyhledávanější střed pouti. A brzy davy lidí spívaly s ní, poslouchaly, fotografovaly, usmívaly se radostí. Kraj chodský promluvil svým nejkouzelnějším půvabem. Záhy pak soustředili se kolem dudácké muziky chodští chlapi a děvčata. Jejich žluté koženky a modré vyšíváné lajby zamíhaly se do vysoké červené dívčích šerek, do vzduté běli nažehlených rukávců a rušné chodské kolečko zavířilo před nadšenými diváky, kteří se ani nestačili dívat.

<sup>468</sup> Kajer, *Památníček ze slavné chodské pouti “Hu svatýho Vavřenečka” na Veselé hoře u Domažlic* [Memorial of the famous Chodish pilgrimage “Hu svatý Vavřenečka” at Veselá hora near Domažlice], p. 13.

## 8.2 Previously published versions of ‘*Zelený hájové*’

A helpful exercise in understanding current interpretations of ‘*Zelený hájové*’ is to review previously documented and published versions of the song which show variation in text, key and ornamentation. Just as current *pukl* makers stand on the shoulders of past craftsmen, musicians owe much to those who had the interest and talent to write down what they heard. Although songs preserved in notated form have, in a sense, ceased to develop, it is a much better alternative than losing these cultural treasures. The first to document and describe in detail the instrumental tradition of Chodsko was Ludvík Kuba.

### 8.2.1 Ludvík Kuba

In 1893 Ludvík Kuba (1863–1956) visited Chodsko with the specific task of collecting the folk-songs of the region. He wrote that the *dudy* [*pukl*] player had three roles in *malá selská muzika*: 1) repeat the melody an octave below the E<sup>b</sup> clarinet. 2) return to the dominant tone of the chanter periodically in order to make the music sound fuller and 3) provide the drone sound.<sup>469</sup> He visited fourteen villages and among the songs collected is ‘*Zelený hájové*’.

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<sup>469</sup> Kuba, *Cesty za slovanskou písni, 1885-1929* [*In Search of Slovanic Folk Song, 1885-1929*], p. 46.

Kuba B 84 (220) Rkp 64 - B 64 H. Křiváň 84

Do stal sun sá třeč, vrazem vlnu kvi kč, ve poutěch  
 z rožmarinů, hořm, voneček, ten voneček zelený,  
 z rožmarinů, pletený, ten mne dala má Nanyška pro potěšení.  
 Dýly si mne má milá, Kamarádě, bratři můj,  
 má Nanyška rozmila, aškon ti mne politný,  
 dýly si mne neřely v řadě, jak já se tu trápit musím,  
 poznat nemohla, doma obce můj,  
 na končá vyhořím, Musítež se pracovat,  
 blýskat pátrám zatočím, a pa' egzecírovat,  
 ač mne z nejmladší, byš mchyl, časem, kompas (s)  
 a tebou se loučím. doved udelet.  
 Ode mne olučka' matičko, Kamarádě můj milý,  
 což vni boli' mohlé, nic m' toho neoleje,  
 ze m' mne tak mladomuteho, dyt je na' tu uatínce,  
 vopáka máte. pa se poctovej.  
 Dýly bylo vinný par, Takto' před námi dou,  
 zádna' pomoc odníšat, ty nám přešne bubínou,  
 a pa smutný, zarmocení, nař nee zarmocení  
 mustmlyt vopá. obveslujou.

CSAV

Figure 229: Etnologický ústav AV ČR Praha: Folkloristika 64–65/284–285, no. 220.

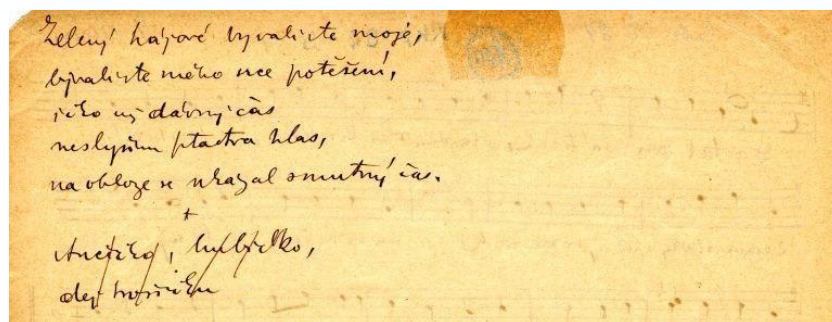


Figure 230: Reverse side Folkloristika 64–65/284–285, no. 220.

Věra Thořová prepared 400 of Kuba's manuscripts for publication. 'Zelený hájové' was one of these manuscripts.

## 66. DOSTAL SEM ŠÁTEČEK, V KAŽDÉM ROHU KVÍTEČEK

St. Klíčov



- |   |   |
|---|---|
| <p>1. Dostal sem šáteček,<br/>v každém rohu kvíteček,<br/>ve prostředku z rozmarynky<br/>pěkný věneček.<br/>Ten věneček zelený,<br/>z rozmarynky pletený,<br/>ten mně dala má Nanyňka<br/>pro potěšení.</p> <p>2. Dyby si mě, má milá,<br/>má Nanyňko rozmilá,<br/>dyby si mě někdy v řadě<br/>poznat nemohla,<br/>na koníčka vyskočím,<br/>bílým šátkem zatočím,<br/>adýjé, má znejmilejší,<br/>s tebou se loučím.</p> <p>3. Och, má drahá matičko,<br/>což vás bolí srdíčko,<br/>že vy mě tak mladounkého<br/>vojáka máte.<br/>Dyby bylo, nevím jak,<br/>žádná pomoc odnikad,<br/>a já smutný, zarmoucený,<br/>musím být voják.</p> | <p>4. Kamaráde, bratře můj,<br/>aspoň ty mě polituj,<br/>jak já se tu trápit musím,<br/>doma otec můj.<br/>Musí těžce pracovat<br/>a já execirovat,<br/>bych nechybil, každej kompas<br/>doved' udělat.</p> <p>5. Kamaráde můj milý,<br/>nic si z toho nedělej,<br/>dyť je nás tu na tisíce,<br/>jen se podívej!<br/>Tamboři před námi dou,<br/>ty nám pěkně bubnujou,<br/>naše srce zarmoucené<br/>obveselujou.</p> <p style="text-align: center;">*</p> <p>1. Zelený hájové,<br/>byvaly ste vy moje,<br/>byvaly ste mého srce<br/>potěšení,<br/>ičko už dávny čas<br/>neslyším ptactva hlas,<br/>na obloze se ukázal<br/>smutný čas.</p> <p style="text-align: center;">*</p> |
|---|---|

Figure 231: 'Zelený hájové' collected by Ludvík Kuba in 1893 — prepared by Věra Thořová<sup>470</sup>

## 8.2.2 Jindřich Jindřich

Jindřich (1876–1967) is perhaps the figure that stands above all others in Chodsko in regards to music, both folklore and classical, and the preservation of folk traditions. His eight published volumes of Chodish folk-songs have been one of the primary sources for folklore groups who wish to emulate the musical folkways of Chodsko.

Although, Jindřich has preserved six verses of 'Zelený hájové', only two verses are typically sung at performances today.

<sup>470</sup> Kuba, *Lidové písně z Chodska: K vydání připravila Věra Thořová* [Folk songs from Chodsko: Prepared for publication by Věra Thořová], p. 91.



**65.**

*Andante sostenuto.* *mp* *espress.* „12“, 2. „B. A.“ 7.

1. Ze - le - ný há - jo - vé, byj - va - ly ste mo - je,  
byj - va - ly ste mý - ho sr - ce po - tě - še - ní;

*mf Più mosso cresc.*  
i - čko huž dlú - hyj čas ne - sly - šim ptačtva hlas,  
*f sosten. rit.*  
na vo - blo - ze se hu - ká - zal smu - tnyj čas;  
2.  
smu - tnyj čas.

2. [: Dostál sem šáteček, v kažďm rohu kviteček,  
huprostřed bul z rozmarýny pěknýj věneček;:]  
[: ten věneček zelenýj z rozmarýny pletenyj,  
ten mí dala moje mjlá pro potěšení.:]

3. [: Hdybys mňe, má mjlá, má Handulko rozmjlá,  
hdybys ty mňe jednú v řadě poznát nemohla;:]  
[: na konička vyskočím, bílým šátkem zatočím,  
hadýje, má znyjmjlyjši, s tebú se loučím.:]

4. [: Domažlický pání, napište mně psaní,  
napište je moji mjlý na ten pražský most:::]  
[: haby se vdávala, na mňe nečekála,  
že já si nemůžu z vojny pryč pomoct.:]

5. [: Ach, má mjlá matičko, což mňe bolí srdičko,  
že vy mňe tak mladúčkýho vojáskem máte;:]  
[: Hdyby bulo nevím ják, žádná pomoc vođnikažď,  
ach, já smutnyj, zarmúcenýj, muším byjt voják.:]

6. [: Haž já z Klenčí puru, vohlížet se buru,  
svý panynce těžký srce dělát buru.:]  
[: Vohlídnú se jerenkrat, dvakrát, třikrát, štyrykrat,  
pozdravujte mň panyňku na stotisiekkrat!:]

Figure 232: ‘Zelený hájové’ notation and text as it appears in the *Chodish song book part 1* by Jindřich<sup>471</sup>

### 8.2.3 Karel Echtner and Arnošt Kolář

This version of ‘Zelený hájové’ was published in 1939 by Karel Echtner and Arnošt Kolář and is the first song of a collection of eleven Chodish songs each arranged for *dudy* [pukl], violin and E<sup>b</sup> clarinet (Note that this version bears the stamp of JAKUB KONRADY/výroba hudebních nástrojů/DOMAŽLICE — JAKUB KONRADY/maker of musical instruments/DOMAŽLICE, which indicates that it was probably stocked and sold at this music store.

<sup>471</sup> Jindřich Jindřich, *Jindřichův chodský zpěvník díl I.* [*Jindřich Jindřich’s Song Book of Chodish Songs*], pp. 71–72.

1

Chodské písně pro selskou muziku (chodskou).

JAKUB KONRADY,  
výtvarník hudebních náčrtů  
BONATICE

Dudy Es. K. Echtner.  
A. Kolář

## 1. Zelený hájové.

Ve slohu chodských muzikantů. Vše s okrasou mimo dudy.

Volně.

Ze - le - ný há - jo - vé byj - va - ly ste mo - je byj - va - ly ste  
mý - ho srd - ce po - tě - še - ní; í - čko huž dlouhý čas ne - sly - ším  
ptactva hlas na voblo - ze se hu - ká - zal smut - nyj čas smut - nyj čas.

1. 2. D. C. ad libit.

Figure 233: Karel Echtner/Arnošt Kolář published notation of 'Zelený hájové' in C<sup>472</sup>

Karel Echtner (1878–1936) was born in the village of Újezd in Chodsko and played many musical instruments including the violin. He had his own band in Chodsko. In 1921 he moved to Chicago to work as a successful arranger of European music at a music publisher [Vitak-Elsnic, Co].<sup>473</sup> Echtner's arrangements of Bohemian song were popular in Czech diaspora communities in America.

Arnošt Kolář (1879–1962) was from South Bohemia. Born at the farm Mlýnek (č. 18) in Nové Včelnici on 7 October 1879, he was a priest in Trhanov in Chodsko. While in Trhanov he learned to play the *pukl* and in 1936 he returned to South Bohemia and promoted folklore in the region.<sup>474</sup>

<sup>472</sup> Published in 1939, it was part of a set meant to be played with violin and E<sup>b</sup> clarinet.

<sup>473</sup> Svačina, *Dudáci a dudácká muzika na Chodsku* [Bagpipers and bagpipe bands in Chodsko], pp. 60–61.

<sup>474</sup> 'Arnošt Kolář' <<http://www.vcelnice.cz/vyznamne-osobnosti/arnost-kolar-17.html>> [accessed 26 April 2012].

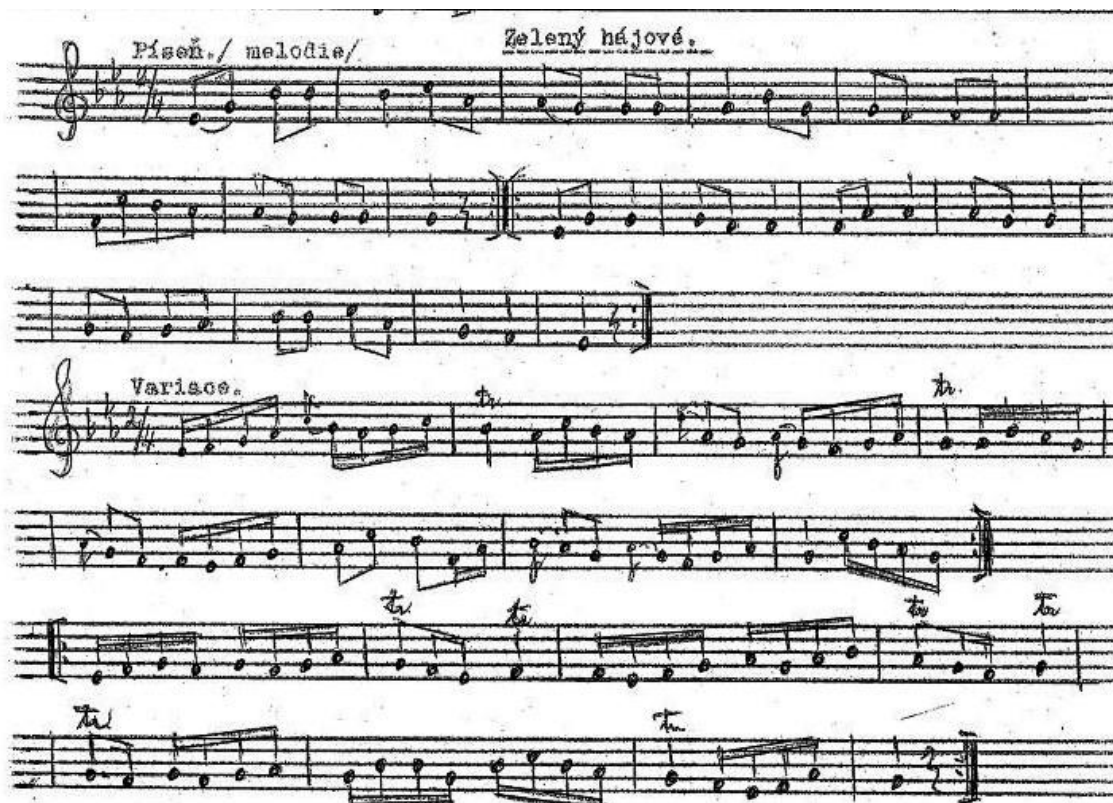


Figure 234: Manuscript of 'Zelený hájové' by Arnošt Kolář<sup>475</sup>

#### 8.2.4 Bohumil Kraus

Bohumil Kraus published a short article and included six examples of Chodish songs in 1973. 'Zelený hájové' was one of the six.



Figure 235: Version of 'Zelený hájové' by Bohumil Kraus<sup>476</sup>

<sup>475</sup> Kolář, p. 22.

<sup>476</sup> Bohumil Kraus, 'Šest chodských písní pro dudy [Six Chodish Songs for Bagpipe]', *Národopisné aktuality [Current Events in Ethnography]*, 1973, 240–243 (p. 241).

### 8.2.5 Zdeněk Bláha

Zdeněk Bláha's, *Sto kusů pro sólo a duo dudy* [One Hundred Solos and Duets for Bagpipes], is an important contribution to the literature. Included in the work is a duet version of 'Zelený hájové' in which the variation is meant to be played twice as fast as the theme.

The image shows a musical score for 'Zelený hájové' by Zdeněk Bláha. The score is written for two parts of Dudky (Bagpipes) and two parts of Pukl (Pukl). The tempo is marked as 52. The score includes a variation marked '2. 104'. The notation is in 4/4 time and features various musical symbols such as notes, rests, and dynamic markings.

Figure 236: Duet version of 'Zelený hájové' for two pukl by Zdeněk Bláha<sup>477</sup>

### 8.2.6 Vlastimil Konrády

The following versions of 'Zelený hájové' are by Vlastimil Konrády. Before personal computers and printers were available to create and print notation, he wrote songs for his students in manuscript books. The version included below is from the manuscript book of Jiří Kupilík as part of the first year of study of the *pukl* in 1987.

<sup>477</sup> Bláha, p. 27.



① Zelený hájové'

The manuscript shows the first voice of a piece titled 'Zelený hájové'. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music is written in a simple, folk-like style. The second staff has a 'variae' (variations) marking above it. The third and fourth staves continue the melody. Below the fourth staff, there are four empty staves with handwritten lyrics in Czech.

1. Zelený hájové bejvati ste vy moje  
 bejvati ste vy ho sice potěšit, /  
 1. to už dlouhý čas, neslyšil sem  
 na obloze se ukazal smutný čas. /

Figure 237: Manuscript notation by Vlastimil Konrády, 'first voice' and lyrics

The manuscript shows the second voice of the piece 'Zelený hájové'. It consists of four staves of music, mirroring the structure of the first voice. The notation is in the same key and time signature. The second staff also has a 'variae' marking. Below the fourth staff, there are four empty staves, presumably for the lyrics corresponding to this voice.

Figure 238: Manuscript notation by Vlastimil Konrády, 'second voice'

Konrády now presents his material to the students with printed notation. This version of 'Zelený hájové', similar to the version he gave Kupilík, however, differs with the addition of mordents.

**ZELENÝ HÁJOVÉ**

*JCHZ I/ 65*  
*upr. Ant. Konrády*

*Dudy in Es I.*

5

11

15

*VARIACE*

20

24

28

32

*DOHRA*

37

40

43

*Noty - Vl. Konrády -*

**Figure 239: Printed notation by Vlastimil Konrády, 'first voice'**



# ZELENÝ HÁJOVÉ

JCHZ I/65

upr. Ant. Konrády

*Dudy in Es II.*

5

11

15

*VARIACE*

20

24

28

32

*DOHRA*

37

40

43

*Noty - Vl. Konrády -*

Figure 240: Printed notation by Vlastimil Konrády, 'second voice'

## 8.3 Participant bagpipers

All eighteen bagpipers that agreed to participate in this project had been active in Chodish folklore activities. All of the principal Chodish players of the *pukl* are included. Although some participants were students, studying beyond Chodsko, all the participants'

permanent addresses were in Chodsko.<sup>478</sup> Table 9 presents basic information about the participants. This sample represents the majority of *pukl* players in Chodsko.

**Table 9: Participant information for orientation**

| Name              | Age | Place of permanent residence | Maker of <i>pukl</i>                                 | Location where player is normally involved playing                         |
|-------------------|-----|------------------------------|--|--|
| Marek Budka       | 18  | Domažlice                    | Lubomír Jungbauer                                    | Mrákov   |
| Tomáš Budka       | 47  | Domažlice                    | Karle Janeček  | Domažlice  |
| Václav Buršík     | 21  | Díly                         | Lubomír Jungbauer                                    | Postřekov  |
| Daniel Dřimal     | 21  | Filipova Hora                | Lubomír Jungbauer                                    | Mrákov   |
| Vlastimil Dřimal  | 49  | Starý Klíčov                 | Jakub Konrady  | Mrákov   |
| Václav Dufek      | 18  | Domažlice                    | Miroslav Janovec                                     | Domažlice  |
| Jan Holoubek      | 52  | Klenčí                       | Jan Holoubek   | Klenčí   |
| Jan Hrbáček       | 32  | Domažlice                    | Lubomír Jungbauer                                    | Postřekov  |
| Kamil Jindřich    | 37  | Domažlice                    | Jakub Konrady  | Domažlice  |
| Antonín Konrády   | 78  | Domažlice                    | Jakub Konrady  | Domažlice  |
| Vlastimil Konrády | 50  | Domažlice                    | Jakub Konrady with chanter made by Lubomír Jungbauer | Domažlice (Instructor of the <i>pukl</i> at the music school in Domažlice) |
| Josef Kuneš       | 31  | Domažlice                    | Stanislav Konrady                                    | Domažlice (Instructor of the <i>pukl</i> at the music school in Domažlice) |
| Jiří Kupilík      | 34  | Mrákov                       | Lubomír Jungbauer                                    | Mrákov   |
| Jan Morysek       | 14  | Klenčí                       | Miroslav Janovec                                     | Klenčí (Student at music school in Domažlice)                              |
| Martina Morysková | 44  | Klenčí                       | Jakub Konrady  | Domažlice  |
| Lubomír Pitter    | 22  | Oprechtice                   | Lubomír Jungbauer                                    | Mrákov   |
| Jiří Sauer        | 52  | Trhanov                      | Jakub Konrady  | Trhanov  |
| Richard Vísner    | 37  | Domažlice                    | Jan Holoubek   | Postřekov  |

### 8.3.1 Marek Budka

One of the youngest, Marek Budka, was born 21 January 1992. He is a third generation *pukl* player. His grandfather, František Budka, does not play anymore, but his father, Tomáš Budka, is also a participant. Marek plays a *pukl* made by Lubomír Jungbauer. He is currently a

<sup>478</sup> Participants were informed of the purpose of the project through an information sheet in Czech, which was approved by the Human Ethics Committee of the University of Canterbury.

student of Josef Kuneš at ZUŠ and, as is the practice, took tuition at the school on recorder for three years before starting his study of the *pukl*. Marek shared his perception of the two most known regions for bagpiping in Bohemia, Chodsko and Prácheňsko:

[...] I think Strakonice seems to be the bagpipe centre for many people. Maybe it is due to the fact that I am here in Chodsko, but I think Chodsko is more so the bagpipe centre. Here, are the original two folklore groups, Mrákov and Postřekov. It seems to me that it is the real folklore.<sup>479</sup>

### 8.3.2 Tomáš Budka

Tomáš Budka is a gynaecologist in Domažlice.<sup>480</sup> Born in 1963, he started to play when he was about 9- or 10-years-old on a *pukl* made by Jakub Jahn that he had borrowed. Taught by his father, František, when he was 12 years old he received a Christmas gift — a new *pukl* made by Karel Janeček. My meeting with Tomáš Budka was memorable; the genuine enthusiasm for Chodish music comes through in this portion of the transcript of the interview:

It means a lot to me. I must say that I am a pretty strong patriot of Domažlice and Chodsko. And when I was in medical school in Plzeň, as well as in the military, I always tried to promote the Chodsko region. When I was at medical school, I put together four to five of my friends who knew how to play something, and we put together and performed a forty-five-minute programme of Chodish songs for the student club 'Oko'. This was in the 1980s during communism. There was string-bass, *vozembouch*, my bagpipes, and violin. My wife, who is from Plzeň, is also very musical. She has a great ear. She can sing the third part. She has some association to Chodsko as well. We live here in Domažlice. Our children are like us. Also, when I was at the School of Medicine I wrote down, maybe the 30 most famous Chodish folk-songs. I created a songbook and made four carbon copies at a time using the typewriter. Each time [set] I had to type it again. I wrote the text. I wrote the texts for about 20–30 songs. I did this because when we went to the pub with friends, I would bring my bagpipes. Therefore, we would learn the Chodish songs.

### 8.3.3 Václav Buršík

Václav Buršík is from the Upper Chodsko village of Díly. Born in Domažlice on 28 June 1989, he has been interested in playing the *pukl* since he was six years old. Currently, he plays on a *pukl* by Lubomír Jungbauer which can be configured to play in E<sup>b</sup> or G major. The components for the G major version were made specifically for a performance of Josef Kuneš'

<sup>479</sup> Tomáš Budka, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-11.1.2011-88.

<sup>480</sup> Marek Budka, personal interview, trans. Michael Cwach, Domažlice DVD-CZ-28.1.2011-94.

Dudljáda with the South Bohemian Philharmonic at the International Bagpipe Festival in Strakonice in 2010. Buršík emphasized the importance that performers do not have to present complicated renditions, but that they should play well and appear to enjoy what they are doing. In response to a question about how he might assess a variation, Buršík commented:

It doesn't have to be that complicated, just played well. The singing has to be good. Each song has to appear as if it is performed naturally [...] the person has to enjoy it. I think it is important that each song is enjoyed by every member of the audience. When they see that I enjoy it, they will too. I think it is very important. A person could play something well, but appear the they didn't enjoy performing, then it doesn't look good from the outside. The people will recognize something like, he played well, but it won't go over well. I think it important that any performance looks good.<sup>481</sup>

### 8.3.4 Daniel Dřimal

Daniel Dřimal is a university student in Prague where he studies English. He was born in Domažlice 3 April 1989. Although he does not remember it, his parents have told him that he always wanted to play the *pukl*. His father, Vlastimil Dřimal, attempted to teach him, but this approach was not successful so Daniel started attending the ZUŠ in Domažlice and studied recorder, clarinet, and *dudy* with Vlastimil Konrády. Similar to Marek Budka's comment, Dřimal would like others to know more about the tradition of playing bagpipes in Chodsko

I would just like to add my opinion that I think many outside of Domažlice link bagpipes with Strakonice, at least more than Domažlice. When I say that I am a bagpiper from Domažlice, they look surprised, because they are familiar with *Strakonický dudák* [and not familiar with Chodsko]. I would like to say that they play bagpipes in Domažlice too and also that younger people are still interested in learning to play bagpipes. It is no problem to find bagpipers to play in a bagpipe band, but it is more difficult, or the most difficult to find clarinetists.<sup>482</sup>

### 8.3.5 Vlastimil Dřimal

Vlastimil Dřimal is one of the highly regarded *pukl* performers in Chodsko. Born on 27 August 1961, he has a law practice with an office situated near the bus station in Domažlice.<sup>483</sup> Currently, he is the leader of the instrumental section of the 'Chodský soubor Mrákov'. As early as 1974 Vlastimil Dřimal was mentioned by Jaroslav Markl in *Dudy v české národní tradici* as

<sup>481</sup> Václav Buršík, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-17.12.2011-81.

<sup>482</sup> Daniel Dřimal, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-8.1.2011-87.

<sup>483</sup> Vlastimil Dřimal, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-22.12.2010-83.

a talented student bagpiper from Chodsko.<sup>484</sup> He was enlisted to play *pukl* when Bohumil Kraus stopped playing with the folklore group in Mrákov due to his advanced age. Dřímál studied the *pukl* with Jiří Konrády at the LŠU for three years. The first *pukl* that he played was made by Karel Janeček (Figure 123). Now he plays a *pukl* made by Jakub Konrady that he bought second hand about ten years ago.

### 8.3.6 Václav Dufek

At the time Václav Dufek was interviewed, he was a student at the secondary school in Beroun which focuses on preparing students for continued study in the field of education. Born 17 June 1992 in Domažlice he was given a *pukl* made by Lubomír Jungbauer for his tenth birthday. He studied recorder with Vlastimil Konrády for three years before he started to play the clarinet. His lessons on the *pukl* were with Josef Kuneš. For his eighteenth birthday he received a new *pukl* made by Miroslav Janovec. The outer layer of the air reservoir of this *pukl* is untraditional as it is made of fox skin. Dufek commented that instruments such as the *pukl* are uncommon:

I think that the bagpipes [*pukl*] are a rarity. People don't think of it as an instrument, but something that is rare. They admire it. So it appears to me to be special. There are not many bagpipers. It means that people look at the bagpipes as an instrument in a different way [...].

For example, everyone knows what a piano is. But bagpipes for example, some have never seen one. For them it is something completely new. They look at it as an antique, an old thing. So, it has for example, I don't know... bagpipers are invited to a gallery, to an opening of this or that.<sup>485</sup>

### 8.3.7 Jan Holoubek

Jan Holoubek was the first *dudák* that I heard perform during my introduction to Chodish folklore. In the spring of 1998 in the main dining area of Hotel Výhledy near Klenčí, Jan Holoubek performed on the *pukl* with his wife Jiřina and their daughter, Anna, who were playing violins. Also included in the evening of Chodish music and dance were performances by some of the most prominent figures involved in Chodish folklore, Jiří and Hana Kapic,

<sup>484</sup> Markl, *Dudy v české národní tradici [Bagpipes in the Czech national tradition]*, p. 45.

<sup>485</sup> Václav Dufek, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-22.12.2010-82.

parents of Jiřina Holoubek, as well Oldřich Heindl and Albert Švec. It was a memorable evening and was the start of my journey into Bohemian folklore.

Holoubek plays the *pukl*, guitar, and string bass. His interest in the *pukl* was kindled while a member of the military folklore group in Domažlice, ‘Dudácká muzika pohraniční stráže’ (‘Bagpipe Band of the Border Guards’), which was under the direction of the well-known figure and *pukl* player, František Danielka.<sup>486</sup> Later, Holoubek joined the Chod ensemble of Mrákov where he met his first wife [Jiřina Holoubková]. About 1980 he started to take an interest in bagpipes and took lessons from Vladimír Baier. This first *pukl* was made by Jakub Konrady and borrowed from the Mrákov folk group.

Jan Holoubek played the role of a bagpiper in a television version of the opera *Psohlavci*, which he estimates, was produced in 1984. His uncle played bassoon in the production’s orchestra, and knowing that Holoubek was available to act as *dudák*, the encouraged Holoubek to come to Prague to play this role in the opera.<sup>487</sup> Holoubek currently sings with and accompanies with his *pukl* the nine member male choir Haltravan, which rehearses each Friday night at the old post office in Klenčí.

### 8.3.8 Jan Hrbáček

Jan Hrbáček plays clarinet in ‘Sekačí’, the instrumental group that is associated with the folklore group in Postřekov. He is also an accomplished *pukl* player.<sup>488</sup> Born on 6 November 1978 he recalled starting to play the *pukl* in 1987. He went to introductory music courses at the *LŠU* and began to play the recorder under Mr. Štach. His initiation into folklore came when he was about 5-years-old dancing in ‘Chodavaček’. He then began lessons on the clarinet and *pukl* with Vlastimil Konrády. The first *pukl* he played did not have fine-tuning screws on the chanter. A couple of years later he received his own *pukl*, one made by Lubomír Jungbauer (Figure 157)

<sup>486</sup> Jan Holoubek email to Michael Cwach 25 February 2012.

<sup>487</sup> Jan Holoubek, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-25.9.2009-46.

<sup>488</sup> Jan Hrbáček, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-7.1.2011-86.



### 8.3.9 Kamil Jindřich

Kamil Jindřich is the director of the Domažlice's cultural centre and is teaching percussion and voice at ZUŠ in Domažlice. He also has an important role as a vocalist in the 'Domažlice dudácká muzika' as well as 'Chodská vlna'. Born 4 June 1973, Jindřich is a member of a well-known Chodish family of musicians;<sup>489</sup> his great-great-uncle was Jindřich Jindřich.

Josef Kuneš helped Jindřich get his start playing the *pukl*. Jindřich has two instruments, one made by Lubomír Jungbauer and another by Jakub Konrady. The *pukl* by Konrady was once owned by clarinettist and ethnographer, Vladimír Baier.

### 8.3.10 Antonín Konrády

Antonín Konrády can be considered the patriarch and arguably the most well-known *dudák* in Chodsko. Born in 26 April 1931,<sup>490</sup> he became interested in the *pukl* at a young age when he was introduced to it in his grandfather's workshop. About a year before his entrance into the military, he developed more interest in the instrument. His uncle, Jakub Konrady, made him a *pukl*, which he learned to play with the help of Mr. Polanský in Kdyně.<sup>491</sup> Besides Polanský he was also taught by Stanislav Svačina. He began playing in the Army (1952–1954) and attributes his ability to play at a high level to the free time allotted to him during this period.<sup>492</sup> He still plays on a *pukl* made by his uncle, Jakub Konrady, dated 1956 and with a serial number of 47.

Like his father, also named Antonín, he repaired radios. He currently occupies some of his spare time making Chodish versions of folk music instruments such as *vozembouch* (stumpf fiddle) and *fanfrnoch* (friction drum).

<sup>489</sup> Kamil Jindřich, personal interview, trans. Michael Cwach, Domažlice DVD-CZ-27.1.2011-93.

<sup>490</sup> Bláha, p. 63.

<sup>491</sup> Zdeněk Bláha, *Nezapomenutelné postavy chodského folklóru [Unforgettable figures of Chodish folklore]* (Domažlice: Městské kulturní středisko, 1999), pp. 51–52.

<sup>492</sup> Antonín Konrády, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-13.1.2011-89 and DVD-CZ-13.1.2011-90.

### 8.3.11 Vlastimil Konrády

Vlastimil Konrády is currently the assistant director of the *ZUŠ* in Domažlice where he teaches clarinet, saxophone and the *pukl*. Born on 13 August 1960, he also teaches clarinet and saxophone in Schwandorf in Bavaria. At the time of the interview, 24 November 2010, he announced that he had just ceased teaching oboe and bassoon in Schwandorf. For many years he has played clarinet with the most well-known band in which the *pukl* is played, 'Konrádyho dudácká muzika z Domažlic' ('Konrady's Bagpipe Band from Domažlice').

Vlastimil Konrády plays on a *pukl* made by his great uncle Jakub Konrady. The serial number, 39, and the year, 1955, are burned into the drone's *roztrub*. Both the bell and drone horns appear to be among the best and most elaborate examples by Jakub Konrady. Some of the parts of the bagpipe have been repaired or replaced on these, including the bellows, which have been refurbished as well as a replacement chanter pipe made by Lubomír Jungbauer.

Konrády used a lot of finger vibrato in his playing and the following provides insight to his approach to ornamentation:

I have the sound in my mind of bagpipers such as Bohumil Kraus, or my father, or Zdeněk Bláha as well as Švík. I have listened to them and use what I like best. Each bagpiper has their own way of adding ornaments to the melody. The main thing is that they play well. Some bagpipers use trills. I don't use trills. I rather use grace notes and vibrato. Vibrato is different on every bagpipe, yes? When you use a different reed or chanter [things will change]. For instance when you play high  $b^b$  " you can play the vibrato on the  $f$  below or if that doesn't work, then the  $e^b$  ' below. Every bagpipe is different. The grace note is simpler. It is only the second above. I use a larger interval than a second on the grace note. The high  $b^b$  " on the  $e^b$  ' or  $f$ . It is not only nice, but it works well [easy to play].

### 8.3.12 Josef Kuneš

Josef Kuneš is the founder and leader of 'Domažlická dudácká muzika'. Born 15 April 1979, he has come to play a key role in strengthening ties between the *pukl* and Chodsko.<sup>493</sup> He and Vlastimil Konrády teach the *pukl* in the *ZUŠ* schools in Domažlice and Klenčí. He has also

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<sup>493</sup> Josef Kuneš, personal interviews, trans. Michael Cwach, Domažlice, DVD-CZ-7.10.2009-57 and DVD-CZ-18.11.2010-74.

been added as a host to the folklore program, *Špalíček*, which is broadcast Monday to Friday at 7:05 p.m. by the Radio Plzeň.

As a child, he studied at *ZUŠ* in Domažlice, but with some difficulty, even having been dismissed from the school. Kuneš became more serious about music when he was 12 or 13 years old. He took lessons on the *pukl* from Vlastimil Konrády at the *ZUŠ* in Domažlice. The *pukl* that Kuneš initially played was made by Jan Frei. His second *pukl* was one made by Miroslav Janovec, but being a smaller version, he outgrew it. In 1994 he bought a *pukl* made by Stanislav Konrady, which is the instrument he currently plays (Figure 154). Having graduated from the culinary school in Domažlice, he eventually went to the Prague Conservatory where he studied string–bass and composition.

### 8.3.13 Jiří Kupilík

Born 17 May 1977, Jiří Kupilík lives in Mrákov. He works as a cook in Bavaria. He studied the *pukl* with Vlastimil Konrády at *ZUŠ* in Domažlice. His *pukl*, made by Lubomír Jungbauer, was purchased about 1998.<sup>494</sup> On occasions he plays in an instrumental folklore ensemble in Mrákov with Vencl Kupilík, Tomáš Johanek, Martina Pincová, and Pajsa Němec.

### 8.3.14 Jan Morysek

Jan Morysek is a student of Josef Kuneš at the *ZUŠ* school in Domažlice. Born 6 November 1996, he is a member of the well-known Chodish family of musicians, the Kuželkas.<sup>495</sup> Jan plays a *pukl* made by Miroslav Janovec, but is also an avid guitar player.

He was motivated to play the *pukl* in order to perform with his mother, Martina Morysková, and his uncle, Petr Frei, at the annual Chodish festivals. Now, he performs with his sister, Eliška, who plays violin.

### 8.3.15 Martina Morysková

A graduate of the Academy of Music in Prague, where she specialized in harpsichord, Martina Morysková is a teacher of piano at the *ZUŠ* in Domažlice. Born 19 February 1966, she

<sup>494</sup> Jiří Kupilík, personal interviews, trans. Michael Cwach, Domažlice, DVD-CZ-13.1.2011-91.

<sup>495</sup> Kuželka is one of the family names used by Alois Jirásek in *Psohlavci*.

is the daughter of the well-known Chodish folk singer Jana Hojdová, and is the first female Chodish *pukl* player.<sup>496</sup> She received her *pukl*, made by Jakub Konrády, when she was about 10 years old. Like Vlastimil Dřímál, she studied *pukl* with Jiří Konrády at *LŠU* for three years. She regularly performs at the Chodish festival with her cousin, Petr Frei.

### 8.3.16 Lubomír Pitter

Lubomír Pitter was born on 4 February 1989 and has been playing the *pukl* since he was 10 years old. He started to play when there was a call to organise another bagpipe band of the youngest players for the folklore groups in Mrákov. After two years of playing he obtained his own *pukl* made by Lubomír Jungbauer.

He took lessons from Antonín Konrády from 1999 to c. 2004 using Josef Režný's method book. Pitter summed up his views regarding Chodish folklore and his role in it:

I can say that it [folklore] is returning to what it was earlier. 20–30 years ago, before I was born, folklore declined during communism. It wasn't that great. In regards to bagpipe music, we are already the third generation. The folklore group in Mrákov is pretty popular. We could use some more guys [for singing and dancing], but there are enough. In regards to bagpipers, we are the third generation. There is the oldest group, then the second group that accompanied us when we were small, then there is our group and now they are starting a fourth group. It is already going to be a four generation. I think it is going pretty well. In regards to folklore, I have been in the group since about year 3. It was long time, 13, 14, 15 years. Now I am going to varsity in Prague. After I am finished I would like to have a look at the group and be a regular member again. I hope it continues, sometimes they don't.

### 8.3.17 Jiří Sauer

Jiří Sauer is currently working as a forest engineer working for the Forest Administration of the Czech Republic. Born 17 February 1958, he is another enthusiast for Chodsko and its customs.<sup>497</sup> This love was instilled at a young age:

My mother sang a lot. My love for music came from that and mainly the folk-songs. And when a person lives in a region where the folk music still lives it is close to them. Folklore didn't take hold in the heart until [I was] sixteen or seventeen years old. Until that time I liked other types of

<sup>496</sup> Martina Morysková, personal interview, trans. Michael Cwach, Klenčí, DVD-CZ-23.11.2010-76.

<sup>497</sup> Jiří Sauer, personal interview, trans. Michael Cwach, Prague, DVD-CZ-23.11.2010-75.

music, like young people. But then [when I was sixteen or seventeen] I started to get an intense interest in folklore, specifically the *dudy* [*pukl*].

Sauer emphasized that the *pukl* became well-known because of Chodish figures like Bohumil Kraus, Stanislav Svačina, František Wimmer (1891–1981),<sup>498</sup> and lastly, Jan Matásek, who was from Strakonice. Sauer, who is self taught, is not a stranger to the stage. He appears at festivals in Strakonice and in Chodsko, regularly with his daughters, Barbora and Ivana, who both sing and play the violin.

### 8.3.18 Richard Vísner

Richard Vísner is perhaps the most traditional, yet at the same time the most progressive player of the *pukl* in Chodsko. Born 6 February 1973<sup>499</sup> in Stod, he might be called one of the ‘true bagpipers’ in Chodsko. He is a strong advocate and enthusiast for the old quasi-polyphonic style of playing in thirds, sixths and fourths, as played by the *malá selská muzika* group ‘Sekáči’, which he has led since 2000, as well as a founder, along with Pavel Morysek of Klenčí, of the ‘bigbeat’ group ‘Chodská vlna’. He has excellent technique, but prefers not to sing whilst playing. His formal education was in the field of animal husbandry.<sup>500</sup> To allow more time for playing music, he has chosen to work as a waiter at Hotel Bolhman, located in the recreational area southwest of Domažlice, in Babylon. Vísner plays on *pukl* made by Jan Holoubek and is very satisfied with it. The clarinet player, Roman Kalous, clearly admires Vísner’s individuality:

What I like about Ríša is that he has a specific style of playing. Most of the other bagpipers, including Kuňdaba [Josef Kuneš], they get something from Ríša. They were all taught by Vlastík [Konrady] and are playing in the same manner, for example they play the second voice while singing, etc.. You can hear this from all of the people that have been taught by Vlastík. They are all his bagpipers. But Ríša, who also learned from Vlastík, started to play when he was 13 to 15 years old in Postřekov. From that time he has been constantly playing; the group has been playing from that time. It means that he has his own style of playing. He plays the first voice more. Otherwise,

<sup>498</sup> Bláha, *Nezapomenutelné postavy chodského folklóru* [*Unforgettable figures of Chodish folklore*], pp. 72–74.

<sup>499</sup> Richard Vísner email to Michael Cwach 14.4.2012.

<sup>500</sup> Richard Vísner, personal interviews, trans. Michael Cwach, Prague, DVD-CZ-24.11.2010-79 and DVD-CZ-24.11.2010-80.

he has excellent technique. What he thinks he plays. Whatever he thinks is good; the trills and the other ornaments.<sup>501</sup>

#### 8.4 ‘*Zelený hájové*’ as performed by participants.

Each of the *dudáci* was asked to play one song, ‘*Zelený hájové*’. The standard structure of ‘*Zelený hájové*’ is an eight-bar repeated A section followed by an eight-bar, repeated B section (binary form). When the requests to play were made, no instructions were given in regards to whether or not the participants were to sing, play variations on the melody, or the number of variations, etc.; ‘*Zelený hájové*’ was to be rendered in a way most comfortable for, and typical of each of the participants.

All performances of ‘*Zelený hájové*’ were performed in E<sup>b</sup> major. Although some of the *pukl* players have the option of playing in other keys, as they own *pukl* in other keys or have the component parts to convert their *pukl* to play in other keys, they chose to play in E<sup>b</sup>.

When notating their performances for this thesis, it was found that there was no need to develop a new music notation format. This notation has been used by such researchers as Ludvík Kuba and Zdeněk Bláha and is sufficient to represent the playing of the participants. It is a notation easily interpretable by the majority of *pukl* players in Chodsko. However, it was found that a way to represent two ornaments, the variant on the upper mordent and the finger vibrato, had to be developed. In both cases, smaller note heads of the notes that needed to be represented were placed inside brackets ( ).

The following section presents information and interpretations of ‘*Zelený hájové*’ by the eighteen participants with attention given to the areas of pronunciation of the lyrics, tempi of variations, and ornamentation. With the combination of the timbre of the *pukl* and the playing of ‘*Zelený hájové*’, an informed listener has no choice but to associate this listening experience with Chodsko. The purpose of this study was to discover the current performance practice through eighteen performances of the song, ‘*Zelený hájové*’, which is closely identified with Chodsko.

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<sup>501</sup> Roman Kalous, personal interview, trans. Michael Cwach, Prague, DVD-CZ-13.10.2009-66.



The entire transcripts of the performances of *‘Zelený hájové’* which were used to complete the following sections may be found in 8.6.

#### 8.4.1 **Song text and pronunciation by participants: demonstrating an association with Chodsko**

This section of this chapter was completed with the kind help of Hanka Jindřichová of Domažlice. With the assistance of Jindřichová, a native of Chodsko, who listened carefully to the recordings of the performances, the following transcriptions of the texts sung were created. These were later checked by Irena Novotná, an ethnographer living in Katowice, who suggested that there should be some changes made. Josef Kuneš of Domažlice was contacted to arbitrate in order to create the definitive version.

It was apparent that each participant used the Chodish dialect, indicating that all participants have links with Chodsko.

1) Perhaps the most typical variation in Chodish speech that differs from standard Czech is that words beginning with the letter ‘u’ are preceded by ‘h’. Every participant sang incorporating this aspect of the Chodish dialect.

2) The pronunciation of the word *‘ptáčka’* (bird) which appears in the first verse was also variable. Most pronounced *‘ptáčka’* as it is in standard Czech, while one participant, Daniel Dřímál, emphasized the Chodish dialect by singing *‘ftáčka’*.

3) The Chodish dialect also distinguished itself with the endings of adjectives. For example in *‘Zelený hájové’* the word *‘smuntý’* (sad) appears in the transcription of *‘Zelený hájové’* by Ludvík Kuba. All the participants chose to sing the vernacular *‘smutnyj’*.

4) Another opportunity for the Chodish dialect, *bulačina*, to be presented is with the word *‘ičko’*, which appears at the beginning of the second half of the first verse. *‘Íčko’*,<sup>502</sup> which means ‘now’, is not found in standard Czech dictionaries; *‘ted’* and *‘nyní’* are the standard

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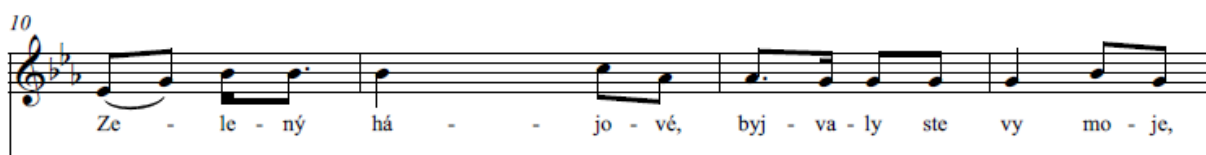
<sup>502</sup> When visiting the Czech communities in the Banát region in Romania in 2008, formed by early-nineteenth-century emigrants from western Bohemia, I noticed that instead of *‘ičko’* they said *‘hičko’*.

Czech equivalents. The use of ‘*ičko*’, however, might not be a unique identifier as it might also be sung by those in other regions with the knowledge that ‘*Zelený hájové*’ is a ‘Chodish’ song.

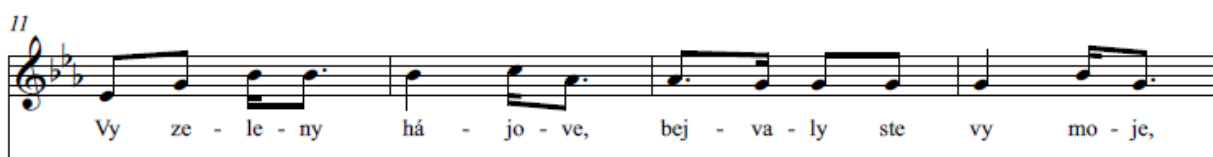
5) A unique aspect of interpretation of ‘*Zelený hájové*’ was Jiří Sauer’s inclusion of ‘*Vy*’, the plural form for ‘you’, as the first word of the song. No precedent for this use was discovered in previous versions or interpretations of the songs.

6) During the singing of *Zelený hájové*, Václav Buršík and Kamil Jindřich used an agogic accent between eight-bar phrases, that is, a short delay in the onset of entrance of the phrase following. This was not detected during their playing of the instrumental variations and only occurred in the vocal line.

Conclusions could be drawn from the vocal performances included, by comparing each participant’s performance and by analysing each. An analysis of this magnitude is beyond the scope of this thesis, it is however possible, to illustrate what an exercise like this might look like by the juxtaposition of two contrasting performances. Below, in Figure 241 and Figure 242, are transcriptions of corresponding measures of performances by Josef Kuneš and Jiří Sauer.



**Figure 241: Example of word choice by Josef Kuneš of the A section of ‘*Zelený hájové*’**



**Figure 242: Example of contrasting word choice, pronunciation and rhythm by Jiří Sauer**

In the first measure of each excerpt, the word and syllable placement as sung by Kuneš, reflects the typical interpretation of the participants who sang. Sauer was unique that he started with ‘*Vy*’, as belonging to the initial pitch. In order to land on ‘*le*’ on the second beat, it was necessary for Sauer to shorten the duration of ‘*ze*’ to a single quaver in comparison to

Kuneš and others who sang ‘ze’ as two quavers. In the second measure of the excerpts, the interpretations of the last two syllables were different. Kuneš sang ‘jo-ve’ as two even quavers. Sauer sang them as a semi-quaver followed by a dotted quaver, thus placing the emphasis on ‘jo’, which lies on the weaker of the two beats of the measure. While rhythmically the same, the third measure differed in the pronunciation of the first syllable, ‘byj’ for Kuneš versus ‘bej’ for Sauer, highlighting the same inconsistency noticeable amongst the other *pukl* performers in Chodsko. In the fourth measure, a contrast in rhythmic interpretation rather than pronunciation can be noted, as Kuneš sang ‘mo-je’ as two even quavers, while Sauer sang these syllables as a semi-quaver followed by a dotted quaver. As in the second measure, this puts emphasis on the weaker part of the measure and ‘mo’.

Below are complete transcriptions of the singing of each of those who sang ‘*Zelený hájové*’.

#### 8.4.1.1 **Václav Buršík**

*Zelený hájové, bejvaly ste vy moje, bejvaly ste mýho srdce potěšení;*

*íčko už dlouhýj čas neslyšl sem ftáčka hlas, na vobloze se hukázal smutnýj čas.*

*Dostal já sem šáteček, v každým rohu kvíteček, a huprostřed z rozmarýny pěknýj věneček;*

*ten věneček zelenýj z rozmarýny pletenyj, ten mi dala moje milá pro potěšení.*

#### 8.4.1.2 **Daniel Dřímál**

*Zelený hájové, bejvaly ste vy moje, bejvaly ste mýho srdce potěšení;*

*nýčko huž dlouhej čas neslyšl jsem ftáčka hlas, na vobloze se hukázal smutnýj čas.*

*Dostal sem šáteček, v každým rohu kvíteček, a uprostřed\* z rozmarýny pěknýj věneček; \*[on repeat uprostřed]*

*ten věneček zelený z rozmarýny pletený, ten mně dala moje milá pro potěšení.*

#### 8.4.1.3 **Václav Dufek**

*Zelený hájové, bejvaly ste vy moje, bejvaly ste mýho srdce potěšení;*

*íčko huž dlouhýj čas neslyšl jsem ptáčka hlas, na vobloze se hukázal smutnýj čas.*

8.4.1.4 **Kamil Jindřich**

*Zelený hájové, byjvaly ste vy moje, byjvaly ste mýho srdce potěšení;  
 íčko už dlouhyj čas neslyšl sem ptáčka hlas, na vobloze se hukázal smutnyj čas.  
 Dostal sem šáteček, v každým rohu kvíteček, a uprostřed z rozmarýny pěknýj věneček;  
 ten věneček zelenýj z rozmarýny pletenyj, ten mi dala moje milá pro potěšení.*

8.4.1.5 **Josef Kuneš**

*Zelený hájové, byjvaly ste vy moje, byjvaly ste mýho srdce potěšení;  
 nýčko huž dlouhyj čas neslyšl sem ptáčka hlas, na vobloze se hukázal smutnyj čas.  
 Dostal sem šáteček, v každým rohu kvíteček, a huprostřed z rozmarýny pěknýj věneček;  
 ten věneček zelenýj z rozmarýny pletenyj, ten mi dala moje milá pro potěšení.  
 Domažlický pání, poslali mě psaní, esli eště tolik chlastám jak sem chlastával;  
 ha já sem jim vodepsal že sem se jich též neptal, kolikrát se pan starosta vochlatal.*

8.4.1.6 **Jan Morysek**

*Zelený hájové, bývaly\* ste vy moje, bývaly ste mýho srdce potěšení;  
 \*[On the repeat both instances of 'bývaly' is pronounced 'byjvaly']  
 nýčko už dlouhej čas neslyšl sem ptáčka hlas, na obloze se hukázal smutnyj čas.*

8.4.1.7 **Jiří Sauer**

*Vy zelený hájové, bejvaly ste vy moje, bejvaly ste mýho srdce potěšení;  
 nýčko huž dlouhyj čas neslyšl sem ptáčka hlas, na vobloze se hukázal smutnyj čas.  
 Dostal já sem šáteček, v každým rohu kvíteček, a uprostřed z rozmarýnky pěknýj věneček;  
 ten věneček zelenýj z rozmarýnky pletený, ten mi dala moje milá pro potěšení.*

‘Zelený hájové’ has six verses in its full version as documented by Ludvík Kuba<sup>503</sup> and Jindřich Jindřich.<sup>504</sup> It was interesting to note that the choice of the first two verses were the

<sup>503</sup> Kuba, *Lidové písně z Chodska: K vydání připravila Věra Thořová [Folk songs from Chodsko: Prepared for publication by Věra Thořová]*, p. 91.

<sup>504</sup> Jindřich Jindřich, *Jindřichův chodský zpěvník díl I. [Jindřich Jindřich's Song Book of Chodish Songs]*, pp. 71–72.

same for all the participants. However, there were differences to the degree that *bulačina* was used. These can be considered minor and may even escape notice by Chodish audiences.

### 8.4.2 Variations

The ability to perform as a soloist is important. Throughout a ‘career’ each bagpiper or *dudák* in Chodsko will find that s/he performs as a soloist. One of the skills that is encouraged in Chodsko, at least among some of the older generation of Chodish bagpipers, including Vlastimil Dřímál and Jiří Sauer, is improvisation. The following passage from Jirásek’s *Psohlavci* highlights the attention given to those who could not only play the bagpipe well, but also improvise:

Jiskra was still a young bagpiper, but his fame spread beyond his home village to the neighbouring ones. The elders said that Jiskra would be the next Kuželka, a bagpiper from Stráž, whose playing went unmatched by anyone in all of Chodsko, or for that matter, the entire Plzeň region [...]. Kuželka from Stráž was the patriarch and master of bagpipers in the region. He taught old Řehůřek, who taught his son Jiskra, who in turn also had a number of students. Even though he [Jiskra] did not know how to read music, he taught the fiddle and bagpipe. He could play on either instrument anything that was sung to him. In the pubs, girl dancers stood in front of him waving their handkerchiefs. One of the girls, in a clear voice, would start to sing a brand new song that no one had ever heard a note of before. Perhaps the song was heard for the first time the previous day or was born in the thrill of the moment. Jiskra Řehůřek would quietly listen to the first verse, chuckle, nod his head and with his foot tap lightly to the beat. By the time the singer prepared for the second verse, Jiskra played the melody on the fiddle, and his partner, his grey haired father, played after him on the snarling bagpipes. The young men in the pub grabbed the girls and they started to dance in the form of a circle.<sup>505 506</sup>

In regards to variations played in association with ‘*Zelený hájové*’, players in Chodsko, had mixed responses as to whether they played the same variation each time. Some players reproduced the variation, while others created new ones. Vlastimil Konrády said that in regard to ‘*Zelený hájové*’ he played the variations the same each time as that is how he had learned them. Richard Vísner, a student of Konrády’s was certain that he did not play all the variations in the same manner, did not think about it too much, and played what came to mind.

However, Vlastimil Konrády did hint at the motivation for playing variations, that is, to

<sup>505</sup> The dance that Jirásek refers to is assuredly the dance known as the *kolečko*.

<sup>506</sup> Jirásek, *Psohlavci [The Dogheads]*, pp. 33–34.

embellish simple melodies, while at the same time nuancing his comment by stating that he indeed does change his own variations:

I play variations since it would be too simple to just play the song. Each bagpiper should have their own variations or be able to create variations. In Chodsko it is the tradition to sing the song and then the musicians play a variation on it and then add an ending. You can recognize what kind of musician they are according to how they play variations. I said that I play all the variations the same every time. That is the foundation. When we play a song, I really do change the variation. I don't play them all the same. That's a fact. [Konrády's contradictory statement reflects a change in detail upon reflection of an opinion given earlier in the same interview]<sup>507</sup>

Playing variations gives the bagpiper opportunities to demonstrate their command of the instrument and is echoed in comments by Václav Buršík:

Why do I play variations? So that a person can show what he knows. [...] The variations are there to show the people how well the player can play the bagpipe. Since the melody appears simple, a person can show their abilities [by playing variations].<sup>508</sup>

Daniel Dřimal, again referring to the simplicity of the melodies, gave a nod to the importance of ornamentation in playing variations. Answering why they played variations in Chodsko he replied:

So that we would not play the simple melody. How to say it? So that it would sound better. The melody is always there. It also shows the artistry of the bagpiper — his ornamentation demonstrating how much the melody can be enriched. That is why it is played, or at least by some, each time in a different way.<sup>509</sup>

Josef Kuneš, made a thoughtful observation and put the existence of variations in both a practical as well as historical context while making an allusion to the possible origins of ornamentation in *pukl* performance practice. The existence of variant interludes comes from a 'tradition' based on the practical consideration given to the singers. Kuneš explains his understanding of the existence of variations in Chodish music:

Because it is a tradition. Because there is a sung part and an instrumental part. So that the singer would have some time to rest, and it would be stupid if the bagpiper played the melody

<sup>507</sup> Vlastimil Konrády, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-24.11.2010-77.

<sup>508</sup> Václav Buršík, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-17-12.2011-81

<sup>509</sup> Daniel Dřimal, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-8.1.2011-87.



completely in the same manner as it was sung. Some bagpipers like to show what they know, their technique. In this case they vary the second part, the interlude. It is parallel to Baroque opera or Baroque arias. When the aria was sung the first time, it was sung simply, but with the Da Capo it was decorated. The singer could show what they knew. I think there are some parallels [with playing variations on the *pukl*] there.<sup>510</sup>

As such, the format for playing variations in Chodish allows for a number of things to happen. It allows the singers to rest their voices and well as allowing the *pukl* player or other instrumentalist to show the command of their instrument or musicianship, which can be demonstrated by fast technique or the tasteful placement of ornamentation.

### 8.4.3 Tempi

Variations in tempo between the theme and the variation are often noticeable. The tempi of both instrumental only and sung versions of ‘*Zelený hájové*’ are included in Tables 10 and 11.

In the instrumental version it was apparent that the variation was played at a faster tempo than the theme. For those who chose to play a *dohra* or finale, two approaches were observed. Richard Vísner played the *dohra* slightly faster than the variation, while Antonín and Vlastimil Konrády played the *dohra* at half the speed of the final variation.

**Table 10: Tempi of instrumental versions of ‘*Zelený hájové*’**

| Participant        | Theme           | Variation I          | <i>Dohra</i> |
|--------------------|-----------------|----------------------|--------------|
| Budka, Marek       | 106             | —                    | —            |
| Budka, Tomáš       | 58              | 100                  | —            |
| Dřímál, Daniel     | 80              | 116                  | —            |
| Holoubek, Jan      | 104             | 104 (theme repeated) | —            |
| Hrbáček, Jan       | 90              | —                    | —            |
| Konrády, Antonín   | 63              | 120                  | 63           |
| Konrády, Vlastimil | 90              | 108                  | 54           |
| Kupilík, Jiří      | 120             | —                    | —            |
| Morysková, Martina | 76              | 115                  | —            |
| Pitter, Lubomír    | 176 (3/4 metre) | 108                  | —            |
| Vísner, Richard    | 60–62           | 116                  | 120          |

Similar to the instrumental version, in those versions that included sung lyrics, the overriding trend was to increase the speed of variations and verses on subsequent renditions.

<sup>510</sup> Josef Kuneš, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-18.11.2010-74.

This was observable in the interpretation by Josef Kuneš, where it was clear that each section was intended to be played at the same as, or faster than, the previous section.

**Table 11: Tempi of verses and variations in sung versions of ‘Zelený hájové’**

| Participant     | Verse I | Var. I | Verse II | Var. II | Verse III | <i>Dohra</i> |
|-----------------|---------|--------|----------|---------|-----------|--------------|
| Buršík, Václav  | 88      | 112    | 94       | 112     | —         | 126          |
| Dřímál, Daniel  | 104     | 104    | 96       | 112     | —         | 102          |
| Dufek, Václav   | 100     | 104    | —        | —       | —         | —            |
| Jindřich, Kamil | 88      | —      | 120      | —       | —         | 120          |
| Kuneš, Josef    | 66      | 104    | 104      | 128     | 128       | 132          |
| Morysek, Jan    | 84      | 80     | —        | —       | —         | —            |
| Sauer, Jiří     | 80      | —      | 100      | —       | —         | 112          |

The variation in tempo appears to be an effort by the *pukl* players to take the listener on a musical journey. Daniel Dřímál put forward the notion that the audience’s attention can be gained in the slower section in a performance in order to set up the faster section and then a slower section:

[...] I slow down near the end of a song [rit.] or when a faster section gets closer so I speed up so that it would be a bit livelier [accelerando]. A song may start slowly, and when people starting paying attention then it can start to be speeded up and at the end it can be slowed down for effect.<sup>511</sup>

Using the data collected, different approaches of creating musical journeys are reflected in the tempi measured of the theme, variations and *dohry* played by Chodish bagpipers. One observed approach included playing each succeeding section at the same or increased tempo. Another observed approach was to play each occurrence of the theme at a slower tempo and each variation at a faster tempo. A third method was to start slowly, play the middle sections and variations at increased tempi and return to the original slow tempo with repetition of the original melody as the last statement. Each of these methods appears to be effective and each player seemed comfortable with the execution of their interpretation of ‘Zelený hájové’. In one example, that of Jan Morysek, the change in tempo between the theme and variation can be

<sup>511</sup> Daniel Dřímál, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-8.1.2011-87.

interpreted as being negligible and the slight slowing down noticed in the playing of the variation was probably due to increased technical challenge.

As a final point, Josef Kuneš offered an explanation, set in historic performance practice, which explains the reason for variations being played at a faster tempo than the slow melodies on which they are based:

This is done mostly on slower songs. The singing is slow and the variation (interlude) is faster. Previously, it was probably due to dancing [done during what is the variation section]. And now it is done so that the piper can 'show' how brilliantly he [she] can play.<sup>512</sup>

#### 8.4.4 Ornamentation

Ornamentation plays a role in adding expression to the music and individuality to each performer's style of playing. Parallels can be found in the use of ornaments in *pukl* performance with their use in the Baroque period. One of the most commonly used ornaments in the performances of 'Zelený hájové' is the upper grace note or appoggiatura. Fourteen of the eighteen performers used this ornament. Composer and flute player, Johann Quantz (1697-1773), wrote that, 'In performance[,] appoggiaturas [...] are both ornamental and essential. Without appoggiaturas a melody would often sound very meagre and plain.' He wrote that the use of appoggiaturas was to avoid the great periods of consonance.<sup>513</sup>

The Mannheim school was the first to take steps toward expressiveness through devices including subito *pp* and *ff* and extended crescendos and decrescendos.<sup>514</sup> These aspects of expression are not available to *pukl* players if they are only performing on the instrument; for example, it is not possible to make any appreciable dynamic change while playing the *pukl* in an acoustic setting. Additionally, much of the repertoire played on the *pukl* are for dances or dance forms, and therefore the use of rubato by a solo *pukl* player is not thought to be an appropriate choice for expression. However, the type, frequency and placement of an

<sup>512</sup> Josef Kuneš email to Michael Cwach 29 July 2011. *Dělá se to tak většinou u pomalejších písní. Zpěv je pomalý a variace (mezihra) rychlejší. Dříve to bylo patrně kvůli tanci. A dnes, aby se mohl dudák "ukázat". Jak brilantně umí hrát.*

<sup>513</sup> Johann Joachim Quantz, *On Playing the Flute [1752]* (1966: Faber and Faber), p. 91.

<sup>514</sup> Willi Apel, 'Expression', *Harvard Dictionary of Music* (Second: Heinemann Educational, 1969), pp. 301–302 (p. 301).

ornament, or series of ornaments, can distinguish one player from another. A player can demonstrate confidence and ability by choosing an appropriate ornament in any musical situation. S/he might accent the beginning of a phrase might emphasise or de-emphasise notes of longer duration, or introduce non-harmonic tones to create short moments of tension. As the *pukl* player does not have the option of varying the volume of the *pukl*, the lack of such an important expressive element, invites the use of other techniques. The limitation of expressive options available to the *pukl* player, while still available to the performer in the role as a vocalist, is another illustration in which solo *pukl* performance practice is similar to that of the Baroque. Willi Apel stressed this relationship by stating, ‘Baroque vocal music is often highly expressive, while baroque instrumental music tends to appeal to present-day listeners because of its detached, nonexpressive character’.<sup>515</sup> With the recognition that the *pukl* can be played with a degree of expression with ornaments, the use of expressive qualities such as dynamics, *rubato*, and phrasing appears to be most effective and appropriate through vocal interpretations of songs such as ‘*Zelený Hájovce*’.

Individuality in playing the *pukl* is still apparent. However, according to Josef Kuneš, since the time the *pukl* has been taught in schools the observability of individuality between players is becoming more difficult to discern. Kuneš identifies Václav Švík, a *pukl* player who lives in Plzeň, as one of the last players having a ‘style’ and identifies that much of present day *pukl* style is based on imitation of a style as played by clarinetists:

In regards to bagpipes, in the past, according to the variations, it was possible to tell who was playing. In other words, the bagpiper had his own style, some style of ornamentation. In the past it was possible to recognise. But, I would like to say this ended when they started to teach the bagpipes in the music schools. They wrote the music down. Everyone started playing the same variations, according to the notation. It started to erase the individuality of the bagpipers. Before, everyone played in their own way or they learned from a previous bagpiper. They didn’t play from notation. I would point out that one of the last bagpipers that has a style is Švík who has unique and original variations. I would say he is one of the youngest about which I could say that, because I don’t think he learned from notation, you would have to ask him. Not that he can’t play from notation, no. But I think the format in those times is that they still taught by hearing. His

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<sup>515</sup> Apel, pp. 301–302 (p. 301).

teacher was [Jiří] Kajer. Kajer played something and he [Švík] learned from that. Regardless, he has his own style.

If there is any unique Chodish style, I don't know. It depends a lot on the variations. Today a lot of the bagpipe variations [style of playing] is taken from the clarinets. The bagpipers try to imitate the variations played by the clarinets.<sup>516 517</sup>

Indeed, some of the most respected Chodish bagpipers, including Vlastimil Konrády, Josef Kuneš, Jan Hrbáček, Daniel Dřímál, and Václav Dufek, are either actively playing or once played clarinet. It is my observation Czech clarinetists that participate in folklore use the upper mordent and trill most often and these ornaments are candidates being adopted into the playing of the *pukl*. In this respect, the upper mordent is often incorporated into the interpretation of folk song by *pukl* players in Chodsko, however, the trill, while played, is not so commonly heard. This can be seen in the transcriptions in section 8.6. The participants were not asked specifically about their playing style. It was assumed that this could be determined to some degree from their playing.

The most common ornaments are demonstrated by Josef Kuneš in the DVD that accompanies this thesis. The information in this section is based on the ornaments demonstrated by Kuneš, those included in Josef Režný's *Škola hry na české dudy [Bohemian Bagpipe Method]*, and demonstrated through examples taken from transcriptions by eighteen Chodish bagpipers. All ornaments that were observed being played by the eighteen Chodish participants are included in the following sections.

It is significant that the demonstrations of ornaments by Kuneš were recorded. These are also important to current students and performers, including myself, who would like to improve their *pukl* playing. The ornaments are played precisely and in isolation allowing interested parties to imitate each. Kuneš' interpretations of ornaments will remain available for future generations of performers, musicologists and interested persons as it will serve as a reference point in the development of performance practice of the *pukl* in Chodsko. Another observation can be made in regard to Kuneš' demonstration of ornaments. Kuneš did not

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<sup>516</sup> Josef Kuneš, personal interview, trans. Michael Cwach, Domažlice, DVD-CZ-18.11.2010-74.

<sup>517</sup> It is my observation that Czech clarinetists tend to use primarily mordents and trills.

allude to the necessity or acceptability of any ornaments outside of what he demonstrated. Moreover, the demonstration of ornamentation can prove beneficial to composers interested in understanding traditional ornamentation in relationship to *pukl* performance practice.

It is probable that Kuneš will continue to teach at the ZUŠ in Domažlice and in Klenčí for the foreseeable future; therefore, we can expect that his influence will be significant in the coming years. It might be an interesting exercise to revisit his demonstrations of ornamentation, and document the use of ornaments of his students in the coming decades in order to determine if there has been any significant modification or development.

It was found that there are nine principal ornaments used in Chodsko. The ornaments included in his demonstration mirror those that are included in Režný's *Škola hry na české dudy* and are presented in the same order as presented by Kuneš in the accompanying DVD, 'ZELENÝ HÁJOVÉ — An illustration of *pukl* performance practice in Chodsko: 18 solo performances with demonstrations of ornamentation'. Incorporated into this section is a discussion of Richard Vísner's variant on the upper mordent (see 8.4.4.7), which is not in Režný's method. Where possible, examples of ornaments used in performances of '*Zelený hájové*' have been included to confirm that these ornaments are used in performance and to highlight instances of its use in the song.

The three most common groups of ornaments used by those who played '*Zelený hájové*' include mordents (upper and lower), finger vibrato, and grace notes (upper and lower). Although elements from these three groupings are popular, some individual players clearly had a tendency to choose ornaments from one over group over others. Václav Buršík, Daniel Dřímál primarily played mordents. Václav Dufek, Antonín Konrády, Vlastimil Konrády, Jiří Sauer each showed a clear preference for the use of finger vibrato (even if not statistically true as being the most common ornament in their playing). The use of finger vibrato was the most memorable aspect of their choice of ornaments. This is likely due to the duration of this ornament being longer than any of the other popular ornaments. Upper and lower grace notes are also common; most ornaments played by Jiří Kupilík and Václav Buršík were grace notes.



Antonín Konrády, Vlastimil Dřímál, Jan Hrbáček, Josef Kuneš, and Richard Vísner had a ‘balanced approach’ as use of all three basic groupings of the most popular ornaments appear throughout their performances. However, in the case of Richard Vísner, the use of finger vibrato seemed to predominate; again this is probably due to the nature of finger vibrato as it is an ornament that can be of significant duration. Lastly, Marek Budka and Tomáš Budka used ornaments minimally.

The following section offers descriptions of the use and execution of each of the ornaments. All were encountered in performances of ‘*Zelený hájové*’ by players of *pukl* in Chodsko, except for the technical grace note. Otherwise, all of the following excerpts used to illustrate the ornaments are taken from the performances of ‘*Zelený hájové*’ documented in this thesis.

#### 8.4.4.1 *Technický příraz — technical grace note*

The *technický příraz* is an ornament which interrupts any single note by opening up the c” note-hole by raising the thumb. Kuneš described this as an ‘unclear, non-specific pitch’. Both Režný<sup>518</sup> and Kuneš state that it can be used in place of returning to the fifth, namely, closing all the finger-holes and thumb-hole of the chanter to allow *b<sup>b</sup>* to sound briefly. However, it is rarely encountered and none of the Chodish participants used it in their playing of ‘*Zelený hájové*’.



Figure 243: Example of notated *technický příraz*.<sup>519</sup>

#### 8.4.4.2 *Vrchní příraz — upper grace note*

The upper grace note is a short note that can be played from any possible interval above the main note. If, for example, it is to be played before a crotchet that is placed on any beat, it

<sup>518</sup> Režný, *Škola hry na české dudy [Bohemian Bagpipe Method]*, p. 110.

<sup>519</sup> Režný, *Škola hry na české dudy [Bohemian Bagpipe Method]*, p. 110.

is played before the beginning of the beat. This ornament was used by fourteen of the eighteen players.



**Figure 244: Examples of upper grace notes in ‘Zelený hájové’ as played by Josef Kuneš<sup>520</sup>**

#### 8.4.4.3 *Spodní příraz – lower grace note*

Not heard as frequently as the upper grace note, the lower grace note can be played from any available interval below the main note. Like the upper grace note, if it is to be played before a crotchet, on beat one of a measure, it is played before the beat. Josef Kuneš claims that it is most often used before  $e^b$ , namely, d is played before  $e^b$ . This is most common at the beginning of melodies that start with  $e^b$ . Vlastimil Dřímál tends to use a g' grace note at times when it is necessary to re-articulate an  $a^b$ . The following example is from measures 3 and 4 of the transcription of Dřímál playing ‘Zelený hájové’.



**Figure 245: Lower grace note as played by V. Dřímál in ‘Zelený hájové’**



**Figure 246: Lower and upper grace notes played by V. Buršík<sup>521</sup>**

#### 8.4.4.4 *Grouped grace notes*

It is possible to play grace notes in groups; these also occur before the main note. Two or more notes are played in quick succession before the main note. They can follow in a scalewise pattern, usually from below, or be a series of any notes played before the main note.

<sup>520</sup> Measures 6 and 7.

<sup>521</sup> Measures 43 and 45 in variation 1 of Buršík's interpretation of ‘Zelený hájové’.

None of these groupings have specific labels associated with them. Grouped grace notes were found to be rare in the performances of ‘*Zelený hájové*’, however, Antonín Konrády included the following in measures 10, 18, 33, and 66.



**Figure 247:** Grouped grace notes as played by Antonín Konrády

#### 8.4.4.5 *Nátryl-upper mordent*

The *nátryl* or upper mordent is one of the most common ornaments played by players of the *pukl* in Chodsko. The upper mordent, involves the main note followed by the upper neighbouring tone with a return to the main note.



**Figure 248:** Upper mordents as played by Daniel Dřímal in ‘*Zelený hájové*’<sup>522</sup>

#### 8.4.4.6 *Náraz — lower mordant*.

Used less often by Chodish players than the upper mordent, the lower mordent, involves the main note followed by the lower neighbouring note with a return to the main note.



**Figure 249:** Upper mordent followed by lower mordant as played by V. Buršík<sup>523</sup>

<sup>522</sup> Measures 75 and 76.

<sup>523</sup> Also played in measures 52, 60, 115, and 123.



**Figure 250: Lower mordent followed by upper mordent as played by J. Hrbáček**

#### 8.4.4.7 *Variant on upper mordent*

An ornament, not present in Kuneš' demonstration or included in Režný's method, is one similar to a mordent, but instead of playing the standard upper neighbour note, a wider interval is played. Richard Vísner frequently used this in his rendition of '*Zelený hájovč*'. In the example below, measure 26, from Vísner's interpretation one of the variants on the upper grace note is represented. Instead of playing  $a^b$ , which would be expected in association with that standard mordent, Vísner plays  $b^b$ .



**Figure 251: An example of a variant on the mordent as played by R. Vísner**

#### 8.4.4.8 *Trylek — trill*

Josef Kuneš described the trill as a series of two or more upper mordents. As such, like the mordent, it starts on the main note. Kuneš expressed the opinion that the faster the trill is executed, the better. A long trill, having a duration of three beats in measures 177 and 178, was played by Josef Kuneš at the end of his performance of '*Zelený hájovč*'. Below is an example of the placement of a trill in Jan Holoubek's rendition of '*Zelený hájovč*' (measure 52). He also uses the same trill in the similar settings of measures 19 and 60.



**Figure 252: Trill placement by Jan Holoubek**

#### 8.4.4.9 *Vibrato (finger vibrato)*

Finger vibrato is commonly used by some players on longer notes such as, crotchets, minims, and semibreves. Also possible with notes of shorter duration at a slow tempo, such as quavers, it is accomplished by quickly opening and closing any finger-hole below the main note. There is no set convention in choosing which finger-hole to use other than it is the responsibility of the performer to choose which is the most appropriate. These choices are based on musical considerations as well as the chanter's of different *pukl*. It is possible that even if the same technique is used (the same note played), two chanters might produce different results. Vlastimil Konrádý uses this type of vibrato. Below is an example from measures 10, 11 and 12 of the frequent use of vibrato, as well as four instances of upper grace notes in slower passages from his performance. The notes in brackets, adjacent to the main notes indicate which finger-hole was used.



**Figure 253: Examples of vibrato as performed by Vlastimil Konrádý in ‘Zelený hájové’**

For the reasons stated earlier in this section, Kuneš does not believe much identifiable individuality is demonstrated in playing the *pukl* today. However, if sections of performances of ‘Zelený hájové’, which upon listening are noted to be dissimilar, are then juxtaposed in notation form, it is clear that some degree of individuality in *pukl* playing is still detectable. This might be illustrated by contrasting the performances of any two of the participants.



**Figure 254: Four measure of the A section of 'Zelený hájov' as played by Jan Holoubek**



**Figure 255: Corresponding measures of the A section of 'Zelený hájov' as played by Richard Vísner**

In my assessment individuality is observable in corresponding measures of 'Zelený hájov' as played by Jan Holoubek and Richard Vísner.<sup>524</sup> In the first measure of these examples, contrasts are immediately detectable. Jan Holoubek starts with an upper grace note of  $g'$  while Vísner plays a lower grace note,  $b^b$ . Although both use mordents in the first measure, Vísner by placing a mordent on the first beat accentuates the already strong pulse. The placement and duration of the  $g'$  is also noticeably different. Holoubek plays the  $g'$  as part of a series of two even quavers, while Vísner places the  $g'$  at the end of a dotted quaver followed by a semi-quaver figure. The interpretation of the second half of the bar is especially interesting. Holoubek plays the two  $b^b$ 's with quick demisemiquavers. Some players might play with a similar interpretation where these notes are clearly staccato, but Holoubek is able to play these notes with an articulation that gives the impression that they are slurred to the  $e^b$ . On the other hand, Vísner gives a very smooth interpretation and this is partially accomplished with the finger vibrato on  $f$ . Sometimes, the use of the  $f$  as the chosen note in the finger vibrato could be seen as introducing a harmonic element. But, as Josef Kuneš explained in his demonstration of the finger vibrato, the choice of note on which to do the finger vibrato is dependent on the instrument and the musician, therefore the selection made

<sup>524</sup> The analysis between players in this thesis must be limited as during the time of recording, I assured each performer that the main goal of the exercise was not to compare their playing with each other or make judgments as to what is 'good' or 'bad' playing. This might become unavoidable with extended analysis. The main purpose of recording eighteen *pukl* players was to document the state of the art of playing the *pukl* in Chodsko by the most active and visible players in the region. Fortunately, both Jan Holoubek and Richard Vísner are both veteran players, know each other well, and it can be assumed that they will not be stifled in their activities by objective commentary based on transcriptions of their playing.



by the performers might or might not be the 'best' harmonic choice. In my own experience, I have found that others as well as myself tend to use the finger vibration on  $f'$  for no other reasons than it sounds and works the best in most situations. The  $f'$  is played by the index finger, a finger that moves quickly, easily and steadily; also observed from my subjective point of view is that the  $f'$  has just as good or better timbre than any of the choices available on the chanter. With that point being made, Holoubek demonstrated a departure from the typical interpretation and played the first note of the second measure with a finger vibrato on  $a^{b'}$  whereas many would play  $f'$  in a similar situation. The greatest contrast in ornamentation between these two players is that Holoubek plays the second half of the second measure staccato, while Vísner uses finger vibrato. The effect of this is that Holoubek accentuates the shape of the melody, while Vísner, using finger vibrato, evens the passage by playing  $f'$  alternately with the melody note. This technique gives an aural illusion of smoothness and consistency while still maintaining the clarity of the melody.

A similar contrast can be seen in the third measure. Holoubek by playing the three  $g'$  demisemiquavers in even rhythmic repetition preserves that portion of melody in a clear, straightforward manner. Vísner, however, suspends the  $a^{b'}$  and returns to the tonic on the last quaver of the beat instead of preserving the note of the melody that would be expected, namely  $g'$ .

The last measure starts exactly the same for both players but soon differs in the choice of note for the finger vibrato that is played with the  $g'$ . Holoubek plays a  $e^{b'}$  whilst Vísner plays an  $f'$ . Vísner then accentuates the weaker (second) beat of the fourth measure with an upper grace note from  $c''$ . The use of this grace note, from  $c''$  to  $b^{b'}$ , is not commonly heard by players in Chodsko. Although strictly by definition the use of the  $c''$  could be considered a technical grace note, Vísner does not use the  $c''$  in any other combinations other than with  $b^{b'}$ . This could indicate that Vísner thinks of this ornament as merely an upper grace note and not a technical grace note.

Through this comparison of four measures of ‘*Zelený hájové*’ by two Chodish *pukl* players, individuality is certainly discernible, but this does not disprove Kuneš’ statement near the beginning of section 8.4.4 supporting the view, that there is less individuality today than in the past. It is a matter of degree and to what level one wants to take the study of the individuality of performers. Otherwise, there is similarity in the interpretation ‘*Zelený hájové*’. The melodies were clearly preserved in the variation sections, with some of the variations being played in a similar manner.

## 8.5 Tuning: the history of and accounting for variation of pitch in Chodsko

The history of pitch and how it relates to the *pukl* is the result of developments that have taken place since the early nineteenth-century. It is included here so that a more complete understanding of the current pitch levels of *pukl* played in Chodsko is appreciated. Before the introduction of the *pukl* to Bohemia, the traditional group found playing in pubs consisted of the mouth-blown *dudy* with one or two violins.<sup>525</sup> These violins were likely ‘short-fiddles’ known as *Kurzhalsgeige* (German) or *zkrácené housle* (Czech) having smaller bodies and appreciably shorter necks in comparison to full-sized versions.<sup>526</sup> It is supposed that the *dudy* were tuned in C or G major. After a time, *dudy* were substituted with *pukl* in the middle decades of the nineteenth century. Eventually, a trio was formed with the adoption of the E<sup>b</sup> soprano clarinet, which was played by musicians returning from service in the Austrian military. These trios are designated *malá selská muzika* (small rustic band). It is a trio having specific instrumentation — E<sup>b</sup> clarinet, violin and *pukl*. These groups played in pubs and on special occasions such as *masopust* (carnival) and weddings in a quasi-polyphonic style. The *pukl* and E<sup>b</sup> clarinet were played in octaves, while the violin filled in with mostly thirds and sixths.<sup>527</sup> The short-fiddle was eventually replaced with full-sized factory violins whose strings

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<sup>525</sup> Eksteinová, p. 33.

<sup>526</sup> For a description of these violins see Daniela Urbancová, *Egerländer Volksmusikanten mit Dudelsack und Kurzhalsgeige: ein Beitrag zum musikalischen Brauchtum des Egerlandes [Cheb folk musicians with bagpipes and short-necked violin: a contribution to the musical traditions of the Cheb region]* (Prague: Editio Bärenreiter Praha, 2002), pp. 52–68.

<sup>527</sup> Kuba, *Cesty za slovanskou písni, 1885-1929 [In Search of Slovanic Folk Song, 1885-1929]*, p. 46.

were 'tied down' to a secondary nut, working much like the capo on a guitar. The fiddler could stay in first position and play easily in the required key and utilize open strings. It is unknown when this aspect of performance practice was adopted, but photographs of Chodish musicians indicate this custom lasted into the 1920s.<sup>528 529</sup>

Some pitch anomalies still exist in Chodsko and these are able to be linked with the clarinet. If only the *pukl* and violin were played together then there would be no need for a key or pitch standard, as the violin could be finely tuned to the *pukl*. However, with the adoption of the E<sup>b</sup> clarinet, the *pukl* and violin were required to tune to the clarinet.<sup>530</sup> Thus the history of pitch of the *pukl* in Chodsko is linked to pitch of the clarinets used in Chodsko. As Bohemia was part of Austria in the nineteenth century, the pitch of the clarinets played in Chodsko was likely based on the pitch standard of Austrian military bands which were based in Bohemia. Well-known bands were in nearby regional centres such as Klatovy and Plzeň. A painted wooden target (c. 1860), on display in the Chodish museum in Domažlice, shows a military band playing on a small square in that city, and it can be assumed that the pitch A = 460 Hz, based on the 1880 Austrian military high pitch<sup>531</sup>, and the slightly higher standard A = 461 Hz<sup>532</sup>, based on the Andreas Leonhardt's regulations, in effect from 1851 to 1929, give a reliable indication of pitch for those periods.

Other observations regarding pitch in Chodsko are made in the literature. Arnošt Kolař, a priest who lived in the region and took a special interest in the *pukl*, wrote in 1958 that the *pukl* was tuned to both E<sup>b</sup> major and E major based on A = 435 Hz<sup>533</sup>, indicating, in actuality,

<sup>528</sup> Eksteinová. Part 2, plate 14. In the photo of the Jiří Kajer band, taken before the Second World War, this arrangement is clearly observable.

<sup>529</sup> More of description regarding this performance practice of fiddle players in Chodsko can be found in the article, 'Josef Šnabl, Ondřej Ludvík and the Artistic Company of 1920: Journeys of Life, Musical Performance and Research' in the journal *Kosmas: Czechoslovak and Central European Journal* 24/2 (Spring 2011) found on pages 62–81.

<sup>530</sup> Eksteinová, p. 33.

<sup>531</sup> Brian Blood, 'Music theory online: pitch, temperament & timbre, lesson 27' ['History of Musical Pitch' - a table prepared by Mr. A. J. Ellis and published in 1880 (with additions from later publications)], <http://www.dolmetsch.com/musictheory27.htm>, accessed 30 April 2011.

<sup>532</sup> Václav Blahunek email to Michael Cwach 19 Oct. 2006. Blahunek is a Chief Director of the Prague Castle Guard /Czech Police Band and obtained this information from the book *Vojenská hudba (Military Music)* by Robert Šálek, 1956.

<sup>533</sup> Kolař, p. 7.

that low-pitch and high-pitch versions of the *pukl* were being played at that time. E based on A = 435 Hz is equivalent to high-pitch E<sup>b</sup> based on A = 461 Hz. Ninety-year-old Jan Kuželka, told his grand-daughter that he and his father, Josef Kuželka, started a dance band in 1941 playing in the style of Rudolf Antonín Dvorský. They were the first group to adapt the low-pitch instruments in Chodsko sometime after the Second World War.<sup>534</sup> High-pitch instruments were not replaced immediately, but likely declined as older players withdrew from active playing. Describing a later period, c. 1990, Zdeněk Bláha, wrote that the pitch of the *pukl* ranged from A = 440 Hz to A = 445 Hz in Chodsko.<sup>535</sup>

Complete pitch uniformity is still not found amongst the *pukl* players of Chodsko and the range is even greater than Bláha reported. From November 2010 to February 2011, eighteen *pukl* players in Chodsko were interviewed and recorded by the author. In all cases, these performers had their chanters reasonably well in tune with the drone. The pitch of the drone pipes of the participants was measured during interviews. In some cases the pitch was determined from recordings of these sessions. The findings are accurate within an acceptable tolerance + or –1 Hz. It was discovered that the *pukl* played in Chodsko today are tuned in a range from A = 439 Hz to A = 449 Hz. While 12 of the players, can be placed into a group ranging from A = 439 Hz to A = 443 Hz, there was another group of six players in the A = 445 Hz to A = 449 Hz range. All in the second group, with one exception, have either direct or secondary connections to the folklore ensembles in the village of Mrákov. Tomáš Kůgel, a very accomplished clarinettist and member of ‘DDM’, plays on occasions in Mrákov and helped determine the cause of this variation. He wrote that the pitch was higher in these groups as compared to the norm (A = 442 Hz to A = 443 Hz) for other groups in Chodsko and offered the following explanation, ‘I think it is because Venca Kupílik[Václav Kupílik] has an old es [E<sup>b</sup>] klarinet [sic]. And when the clarinet is older the tuning is going up[...].With ‘DDM’ I think it is [A =] 443 [Hz]’<sup>536</sup>

<sup>534</sup> Martina Morysková email to Michael Cwach 29 April 2011.

<sup>535</sup> Bláha, *Sto kusů pro sólo a duo dudy* [One Hundred Solos and Duets for Bagpipes], p. 6.

<sup>536</sup> Tomáš Kůgel email to Michael Cwach 27 April 2011.

**Table 12: Pitch of *pukl* played in Chodsko (November 2010 and February 2011)**

| Name              | Maker of <i>pukl</i>                                 | Pitch of drone measured with electronic tuner | Location where player is normally involved playing                         |
|-------------------|--|---|--|
| Kamil Jindřich    | Jakub Konrady  | 439   | Domažlice  |
| Václav Dufek      | Miroslav Janovec                                     | 440   | Domažlice  |
| Vlastimil Konrády | Jakub Konrady with chanter made by Lubomír Jungbauer | 440   | Domažlice (Instructor of the <i>pukl</i> at the music school in Domažlice) |
| Daniel Dřimal     | Lubomír Jungbauer                                    | 442   | Mrákov   |
| Jan Morysek       | Miroslav Janovec                                     | 442   | Klenčí (Student at music school in Domažlice)                              |
| Jiří Sauer        | Jakub Konrady  | 442   | Trhanov  |
| Václav Buršík     | Lubomír Jungbauer                                    | 443   | Postřekov  |
| Jan Hrbáček       | Lubomír Jungbauer                                    | 443   | Postřekov  |
| Josef Kuneš       | Stanislav Konrady                                    | 443   | Domažlice (Instructor of the <i>pukl</i> at the music school in Domažlice) |
| Antonín Konrády   | Jakub Konrady  | 443   | Domažlice  |
| Martina Morysková | Jakub Konrady  | 443   | Domažlice  |
| Richard Visner    | Jan Holoubek   | 443   | Postřekov  |
| Jiří Kuplík       | Lubomír Jungbauer                                    | 445   | Mrákov   |
| Marek Budka       | Lubomír Jungbauer                                    | 446   | Mrákov   |
| Vlastimil Dřimal  | Jakub Konrady  | 447   | Mrákov   |
| Jan Holoubek      | Jan Holoubek   | 447   | Klenčí   |
| Lubomír Pitter    | Lubomír Jungbauer                                    | 448   | Mrákov   |
| Tomáš Budka       | Karel Janeček  | 449   | Not playing with any group, but his son Marek plays in Mrákov              |

## 8.6 Transcriptions of ‘*Zelený hájové*’

The following section includes transcriptions of eighteen participant bagpipers with permanent addresses in Chodsko. These appear in alphabetical order according to last names; the number before each participant’s name corresponds to the track number of the corresponding performance on the accompanying DVD. Each performance was recorded by the author. This project, as demonstrated in previous sections of this chapter, has helped determine choice of song text and pronunciation, nature of variations, tempi, placement and use of ornamentation, and pitch levels. As there is an abundance of material, interested persons are welcome to use this material to draw their own conclusions.

## 1. Marek Budka, Domažlice

Recorded 11 January 2011 in Domažlice

 $\text{♩} = 106$ 

*pukl*

5

9

13

17

21

*poco rit.*



## 2. Tomáš Budka, Domažlice

Recorded 28 January 2011 in Domažlice

*pukl*  $\text{♩} = 58$

6

10

14

18

22

26

30

Variation  
♩ = 100

34

38

42

46

50

54

58

62

poco rit.

The musical score is written on a single staff in a key with two flats (B-flat and E-flat). The time signature is 3/4. The tempo is marked as 100 beats per minute. The score consists of seven lines of music, each containing four measures. The measures are numbered 34 through 62. The melody is primarily composed of eighth and sixteenth notes. In measure 42, there is a wavy line above a note, indicating a trill or tremolo. The piece ends with a 'poco rit.' (slightly slower) marking and a final half note in measure 62.

### 3. Václav Buršík, Díly

Recorded 17 December 2010 in Domažlice

$\text{♩} = 88$  Verse I

voice

*pukl*

Ze - le - ný há - jo - vé, bej - va - ly ste vy mo - je,

7

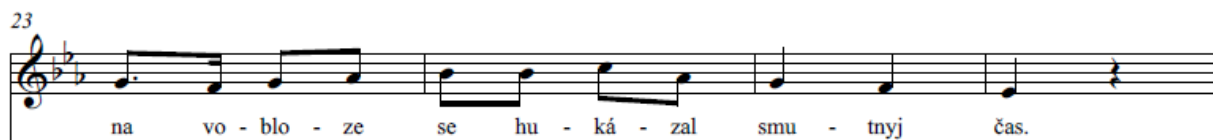
bej - va - ly ste mý - ho srd - ce po - tě - še - ní.

11

Ze - le - ný há - jo - vé, bej - va - ly ste vy mo - je,

15

bej - va - ly ste mý - ho srd - ce po - tě - še - ní.



## Variation I

♩ = 112

35 *pukl*

39

43

47

51

55

59

63

## Verse II

♩ = 94

67

voice

Do - stal já sem šá - te - ček, v kaž - dým ro - hu kví - te - ček,

pukl

71

a hu - pro - střed z roz - ma - rý - ny pěk - nyj vě - ne - ček.

75

Do - stal já sem šá - te - ček, v kaž - dým ro - hu kví - te - ček,

79

a hu - pro - střed z roz - ma - rý - ny pěk - nyj vě - ne - ček.



83

ten vě - ne - ček ze - le - nyj z roz - ma - rý - ny ple - te - nyj,

87

ten mi da - la mo - je mi - lá pro po - tě - še - ní.

91

ten vě - ne - ček ze - le - nyj z roz - ma - rý - ny ple - te - nyj,

95

ten mi da - la mo - je mi - lá pro po - tě - še - ní.

## Variation II

♩ = 112

99  
*pukl*

103

107

111

115

119

123

127

dohra  
♩ = 126

131



135



139



143



Detailed description: This block contains four staves of musical notation in a single system. The music is written in a treble clef with a key signature of two flats (B-flat and E-flat). The tempo is marked as 126 beats per minute, with a quarter note equal to one beat. The first staff (measures 131-134) begins with a melodic line of eighth and sixteenth notes, followed by a series of sixteenth-note runs. The second staff (measures 135-138) continues the melodic development with some rests and trills. The third staff (measures 139-142) shows a continuation of the rhythmic patterns. The fourth staff (measures 143-146) concludes the section with a final melodic phrase and a double bar line.

## 4. Daniel Dřímál, Filipova Hora

Recorded 8 January 2011 in Domažlice

$\text{♩} = 160$

*pukl*

6

Verse I  
 $\text{♩} = 104$

11 *voice*

Ze - le - ný há - jo - vé, bej - va - ly ste vy mo - je,

*pukl*

15

bej - va - ly ste mů - ho srd - ce po - tě - še - ní.

19

Ze - le - ný há - jo - vé, bej - va - ly ste vy mo - je,

23

bej - va - ly ste mů - ho srd - ce po - tě - še - ní.

27

ný - čko huž dlou - hyj čas ne - sly - šil sem ftá - čka hlas,

31

na vo - blo - ze se hu - ká - zal smu - tnyj čas.

35

ný - čko huž dlou - hyj čas ne - sly - šil sem ftá - čka hlas,

39

na vo - blo - ze se hu - ká - zal smu - tnyj čas.

Variation I  
♩ = 104

*pukl*

43

47

51

55

59

63

67

71

The musical score for Variation I consists of eight staves of music, numbered 43 to 71. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked as 104 beats per minute. The melody is written in a treble clef and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several trills indicated by a double wavy line above the notes. The piece is marked 'pukl' at the beginning.



Verse II  
♩ = 96

75

voice

Do - stal sem šá - te - ček, v kaž - dým ro - hu kví - te - ček,

pukl

79

a u - pro - střed z roz - ma - rý - ny pěk - nyj vě - ne - ček.

83

Do - stal sem šá - te - ček, v kaž - dým ro - hu kví - te - ček,

87

a u - pro - střed z roz - ma - rý - ny pěk - nyj vě - ne - ček.

91

ten vě - ne - ček ze - le - nyj z roz - ma - rý - ny ple - te - ný,

95

ten mně da - la mo - je mi - lá pro po - tě - še - ní.

99

ten vě - ne - ček ze - le - nyj z roz - ma - rý - ny ple - te - ný,

103

ten mně da - la mo - je mi - lá pro po - tě - še - ní.

Variation II  
♩ = 102

107 *pukl*

111

115

119

123

127

131

135 *poco rit.*

The musical score consists of seven staves of music. The first staff begins with measure 107, marked with the tempo '♩ = 102' and the word 'pukl' below the staff. The key signature is two flats. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Measures 111, 115, 119, 123, 127, and 131 are indicated at the start of their respective staves. The final staff, starting at measure 135, includes the instruction 'poco rit.' above the staff. The piece ends with a double bar line in measure 138.

## 5. Vlastimil Dřímál, Starý Klíčov

Recorded 25 January 2011 in Domažlice

*pukl*

2  $\text{♩} = 80$

6

10

14

18

22

26

30

Variation  
♩ = 116

34

38

42

46

50

54

58

62

*molto rit.*

## 6. Václav Dufek, Domažlice

Recorded 22 December 2010 in Domažlice

$\text{♩} = 100$

voice

*pukl*

Ze - le - ný há - jo - vé, bej - va - ly ste vy mo - je,

7

bej - va - ly ste mý - ho srd - ce po - tě - še - ní.

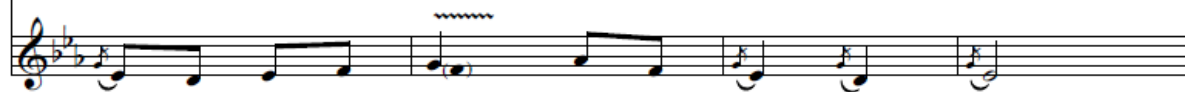
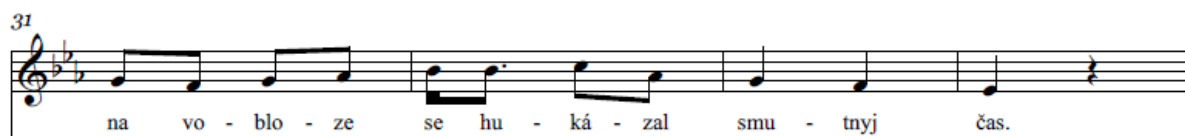
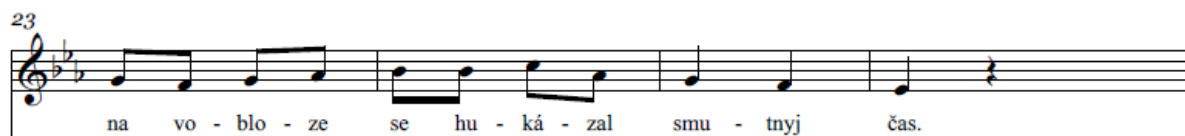
11

Ze - le - ný há - jo - vé, bej - va - ly ste vy mo - je,

15

bej - va - ly ste mý - ho srd - ce po - tě - še - ní.





Variation  
♩ = 104

35

39

43

47

51

55

59

63 rit.

## 7. Jan Holoubek, Klenčí

Recorded 6 January 2011 in Klenčí

Freely

*pukl*

3  $\text{♩} = 104$

7

11

15

19 *tr*

23

27

31

35

39

43

47

51

55

59

63

## 8. Jan Hrbáček, Domažlice

Recorded 7 January 2011 in Domažlice

*pukl* Freely

3  $\text{♩} = 90$

7

11

15

19

23

27

31

The musical score is written for a single melodic line in treble clef, featuring a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo is marked 'Freely' and the recording speed is indicated as  $\text{♩} = 90$ . The score consists of nine staves, each containing four measures. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Trills are indicated by a double wavy line above the notes in measures 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, and 30. The piece concludes with a double bar line at the end of the final staff.

# 9. Kamil Jindřich, Domažlice

Recorded 27 January 2011 in Domažlice

## Verse I

♩ = 88

voice

Ze - le - ný há - jo - vé, byj - va - ly ste vy mo - je,

pukl

6

byj - va - ly ste mý - ho srd - ce po - tě - še - ní.

10

Ze - le - ný há - jo - vé, byj - va - ly ste vy mo - je,

14

byj - va - ly ste mý - ho srd - ce po - tě - še - ní.



18

í - čko už dlou - hyj čas ne - sly - šil sem ptá - čka hlas,

22

na vo - blo - ze se hu - ká - zal smu - tnyj čas.

26

í - čko už dlou - hyj čas ne - sly - šil sem ptá - čka hlas,

30

na vo - blo - ze se hu - ká - zal smu - tnyj čas.

## Verse II

♩ = 120

34

voice

Do - stal sem ša - te - ček, v kaž - dým ro - hu kví - te - ček,

pukl

38

a u - pro - střed z roz - ma - rý - ny pěk - nyj vě - ne - ček.

42

Do - stal sem ša - te - ček, v kaž - dým ro - hu kví - te - ček,

46

a u - pro - střed z roz - ma - rý - ny pěk - nyj vě - ne - ček.

50

ten vě - ne - ček ze - le - nyj z roz - ma - rý - ny ple - te - nyj,

54

ten mi da - la mo - je mi - la pro po - tě - še - ní.

58

ten vě - ne - ček ze - le - nyj z roz - ma - rý - ny ple - te - nyj,

62

ten mi da - la mo - je mi - la pro po - tě - še - ní.

*dohra*  
♩ = 120

*pukl*

66

70

74

78

*poco rit.*

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of four staves of music. The first staff begins at measure 66 and contains four measures of music. The second staff begins at measure 70 and contains four measures. The third staff begins at measure 74 and contains four measures. The fourth staff begins at measure 78 and contains four measures, ending with a double bar line. The tempo is indicated as 120 beats per minute. The music features a mix of eighth and sixteenth notes, often beamed together. Wavy lines above certain notes indicate trills or tremolos. The piece concludes with a 'poco rit.' (slightly slower) marking at measure 78 and a double bar line at measure 81.

## 10. Antonín Konrády, Domažlice

Recorded 13 January 2011 in Domažlice

*pukl*  $\text{♩} = 63$

6

10

14

18

22

26

30

Subito accel.

34  $\text{♩} = 120$

38

42

46

50

54

58

62

66  $\text{♩} = 63$

70

rall. . . . .



## 11. Vlastimil Konrády, Domažlice

Recorded 24 November 2010 in Domažlice

$\text{♩} = 90$

*pukl*

5

9

13

17

21

25

29 *accel.*

33  $\text{♩} = 108$

37

41

45

49

53

57

61 *molto rit.*

65  $\text{♩} = 54$

69 *rit.*

The musical score is written on a single staff in B-flat major (two flats). It consists of nine measures, numbered 33 to 69. The tempo is indicated as 108 beats per minute (quarter note) for measures 33-61 and 54 beats per minute (quarter note) for measures 65-69. The notation includes eighth notes, sixteenth notes, and slurs. Measures 61-64 and 65-68 show a gradual deceleration (ritardando) leading to a final measure (69) with a double bar line.

## 12. Josef Kuneš, Domažlice

Recorded 18 November 2010 in Domažlice

Freely

pukl

Verse I  
♩ = 66

voice

2

Ze - le - ný há - jo - vé, byj - va - ly ste vy mo - je,

pukl

6

byj - va - ly ste mý - ho srd - ce po - tě - še - ní.

10

Ze - le - ný há - jo - vé, byj - va - ly ste vy mo - je,

14

byj - va - ly ste mý - ho srd - ce po - tě - še - ní.

18

ný - čko huž dlou - hyj čas ne - sly - šil sem ptá - čka hlas,

22

na vo - blo - ze se hu - ká - zal smu - tnyj čas.

26

ný - čko huž dlou - hyj čas ne - sly - šil sem ptá - čka hlas,

30

na vo - blo - ze se hu - ká - zal smu - tnyj čas.

## Variation I

♩ = 104

34

*pukl*

38

42

46

50

54

58

62

66 Verse II  
♩ = 104

voice

Do - stal sem šá - te - ček, v kaž - dým ro - hu kví - te - ček,

pukl

70

a hu - pro - střed z roz - ma - rý - ny pěk - nyj vě - ne - ček.

74

Do - stal sem šá - te - ček, v kaž - dým ro - hu kví - te - ček,

78

a hu - pro - střed z roz - ma - rý - ny pěk - nyj vě - ne - ček.

82



86



90



94



## Variation II

♩ = 128



102



106



110





114

118

122

126

Verse III  
♩ = 128

130

voice

Do - maž - li - cký pá - ní, po - sla - li mě psa - ní,

pukl

134

es - li eš - tě tu - lik chla - stám jak sem chla - stá - val.

138

Do - maž - li - cký pá - ní, po - sla - li mě psa - ní,

142

es - li eš - tě to - lik chla - stám jak sem chla - stá - val.

146

ha já sem jim vo - de - psal že sem se jich též nep - tal,

150

ko - li - krát se pan sta - ro - sta vo - chla - stal.

154

ha já sem jim vo - de - psal že sem se jich též nep - tal,

158

ko - li - krát se pan sta - ro - sta vo - chla - stal.

162

*dohra*  
♩ = 132

*pukl*

166

170

174

178

(tr)

× an unspecified note produced by a quick squeeze of the bag while all of the finger and tone holes of the chanter are open

## 13. Jiří Kupilík, Mrákov

Recorded 13 January 2011 in Mrákov

Freely

*pukl*

♩ = 120

4

8

12

16

20

24

28

32

rit.

The musical score is written for a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked '♩ = 120'. The piece begins with a 'Freely' instruction. The first measure is marked with a 'pukl' (puck) dynamic. The melody consists of eighth and sixteenth notes, with some measures containing triplets. The score is divided into measures numbered 4 through 32. The final measure (32) is marked with a 'rit.' (ritardando) instruction and ends with a double bar line.

## 14. Jan Morysek, Klenčí

Recorded 6 January 2011 in Klenčí

♩ = 84

voice

pukl

3

Ze - le - ný há - jo - vé, bý - va - ly ste vy mo - je,

7

bý - va - ly ste mý - ho srd - ce po - tě - sě - ní.

11

Ze - le - ný há - jo - vé, byj - va - ly ste vy mo - je,

15

byj - va - ly ste mý - ho srd - ce po - tě - sě - ní.

19

ný - čko uz dlou - hej čas ne - sly - šil sem ptá - čka hlas,

23

na o - blo - ze se hu - ká - zal smu - tnyj čas.

27

ný - čko uz dlou - hej čas ne - sly - šil sem ptá - čka hlas,

31

na o - blo - ze se hu - ká - zal smu - tnyj čas.

35

Variation  
♩ = 80

*pukl*

39

43

47

51

55

59

63



## 15. Martina Morysková, Klenčí

Recorded 23 November 2010 in Klenčí

*pukl*  $\text{♩} = 76$

The musical score is written for a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked as quarter note = 76. The score consists of eight staves of music, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated at the beginning of their respective staves. The notation includes eighth and sixteenth notes, often beamed together, and various rests. Some notes are marked with a double flat symbol (double flat sign). The piece concludes with a final double bar line on the eighth staff.

## Variation

♩ = 115

33

37

41

45

49

53

57

61

rall. . . . . tr ^

## 16. Lubomír Pitter, Oprechtice

Recorded 6 February 2011 in Domažlice

*pukl*

3  $\text{♩} = 176$

7

11

15

19

23

27

31

35

39

43

Detailed description: This is a musical score for a piece titled '16. Lubomír Pitter, Oprechtice'. The score is written for a single melodic line in treble clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 3/4. The tempo is marked as 176 beats per minute, indicated by a quarter note followed by '= 176'. The score consists of 12 staves of music, with measure numbers 3, 7, 11, 15, 19, 23, 27, 31, 35, 39, and 43 marked at the beginning of their respective staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'pukl' (pizzicato) and 'p' (piano). The piece concludes with a double bar line and a repeat sign at the end of the 12th staff.

47

51

55

59

63

66  $\text{♩} = 108$

70

74

78

82 *tr*

86

90

94

# 17. Jiří Sauer, Trhanov

Recorded 23 November 2010 in Trhanov

Freely

*pukl*

$\text{♩} = 80$   
*con rubato*

3 Verse I

voice

Vy ze - le - ný há - jo - vé, bej - va - ly ste vy mo - je,

*pukl*

7

bej - va - ly ste mý - ho srd - ce po - tě - še - ní.

11

Vy ze - le - ný há - jo - vé, bej - va - ly ste vy mo - je,

15

bej - va - ly ste mý - ho srd - ce po - tě - še - ní.

19

voice

ný - čko huž dlou - hyj čas ne - sly - šíl jsem ptá - čka - hlas,

pukl

23

na vo - blo - ze se hu - ká - zal smu - tnyj čas.

27

ný - čko huž dlou - hyj čas ne - sly - šíl jsem ptá - čka - hlas,

31

na vo - blo - ze se hu - ká - zal smu - tnyj čas.



## Verse II

♩ = 100

35

voice

Do - stal já sem šá - te - ček, v kaž - dým ro - hu kví - te - ček,

pukl

39

a u - pro - střed z roz - ma - rý - nky pěk - nyj vě - ne - ček.

43

Do - stal já sem šá - te - ček, v kaž - dým ro - hu kví - te - ček,

47

a u - pro - střed z roz - ma - rý - nky pěk - nyj vě - ne - ček.

51

voice

ten vě - ne - ček ze - le - nyj z roz - ma - rý - ky ple - te - ný,

pukl

55

ten mi da - la mo - je mi - lá pro po - tě - še - ní.

59

ten vě - ne - ček ze - le - nyj z roz - ma - rý - ky ple - te - ný,

63

ten mi da - la mo - je mi - lá pro po - tě - še - ní.



## 18. Richard Vísner, Domažlice

Recorded 24 November 2010 in Domažlice

Freely

*pukl*

$\text{♩} = 60-62$

2

5

9

13

17

21

25

29

accel. - - - - -

2

33  $\text{♩} = 116$

37 *tr*

41

45

49

53

57

61

65 *dohra*  $\text{♩} = 120$

69

73

77

## 8.7 Chapter summary

In this chapter the Chodish folk song ‘*Zelený hájové*’ has served as a vehicle through which Chodish identity as well as *pukl* performance practice has been explored, documented, and interpreted. It has been shown that ‘*Zelený hájové*’ has become linked to Chodsko and the *pukl* through opera, film, television programmes, caricature, in addition to a significant pilgrimage that took place in 1939. Previously published versions of ‘*Zelený hájové*’ demonstrate a close relationship to not only Chodsko but the *pukl* as well. Significant ethnographers including Ludvík Kuba and Jindřich Jindřich included ‘*Zelený hájové*’ in their collections of Chodish folk songs. Noteworthy figures who have championed the *pukl*, such as Arnošt Kolář, Bohumil Kraus, Zdeněk Bláha and Vlastimil Konrády have also published versions of ‘*Zelený hájové*’ in arrangements to be played on the *pukl*.

Biographical sketches for each of the eighteen participants with significant comments from their interviews have been included. ‘*Zelený hájové*’ was sung by seven of the participants. All sang utilizing characteristics of the local dialect, *bulačina*. In regard to variations, the main trend to be noted was that with subsequent themes and variations the tempo increased. There were, however, notable exceptions including Antonín and Vlastimil Konrády who played the *dohra* at half the tempo of the last variation.

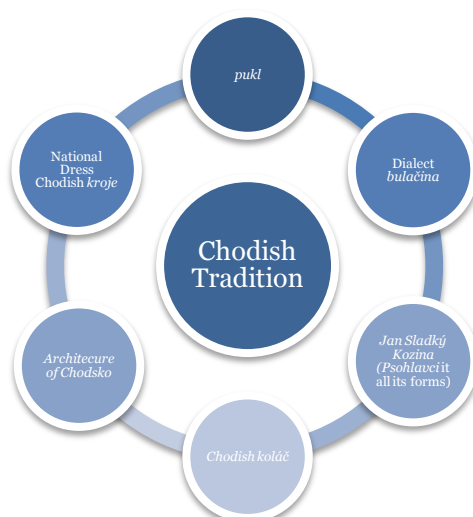
It was found that players typically incorporated one or more ornaments from a set of ornaments that parallel those which may be found in Josef Režný’s *Bohemian Bagpipe Method*. Richard Vísner, however, was unique in that he used a modified upper mordent, where the upper note was not the upper neighbour note, but a note of a wider interval. It was also apparent that the pitch level was not the same amongst the players in Chodsko. In some cases, the pitch was determined by the principal clarinet player in the folklore ensemble in which the *pukl* player is a member.



## Conclusion

In Bohemia today, the main living traditional folk music is in the **Chodsko** region in the south-west. The hilly district in the Czech-German borderlands has its own distinctive identity and is famous for its **dudy** (bagpipes) [*pukl*].— Jiří Plocek<sup>537</sup>

This thesis has focused on the emblematic *pukl*, the musical instrument associated with the Chodsko region of West Bohemia. The *pukl* is a bellows-blown bagpipe with a chanter and drone pipe, each with single reeds, ending in upright sounding bells. It is played in Chodsko and is repeatedly linked with the established elements of Chodish traditions and customs. Along with this musical instrument — *pukl*, these elements include the Chodish dialect — *bulačina*; national dress — *kroje*; the legend of Jan Sladký Kozina in its various forms as historical novel, opera, etc.; certain structures including the leaning tower or Lower Gate of Domažlice; and a pastry — the Chodish *koláč*. It has been discovered that there are relationships between the *pukl* and the other five aspects, which form the primary strands of the web of Chodish tradition. Some connections, such as those between the *pukl* and *bulačina* or the *pukl* and *kroje* are stronger than those between the *pukl* and *koláč*. Depending on which element is considered, strengths of relationship, between each of the other five, can be perceived as being more or less significant as shown in the following diagram (Figure 252).



**Figure 256: The *pukl* as a prominent aspect of Chodish tradition**

<sup>537</sup> Jiří Plocek, 'Czech & Slovak Republics: a Bridge Between East and West', in *The Rough Guide to World Music Europe and Asia* (London: Rough Guides, 2009), pp. 74–85 (p. 75).

Organology, study of terminology, historic record, instrument makers and making, aspects of public presentation, pedagogy, and performance practice have all contributed to the understanding of the *pukl* and its prominence in Chodish identity. There were essentially three types of related bagpipes played in Chodsko in the nineteenth-century. 1) the 'type A' (*dudy*) is smallish and mouth-blown having a straight drone pipe hanging down in front of the player. 2) the 'type B' bagpipes were made in a similar configuration but are typically larger, lower in pitch, and bellows-blown. 3) the 'type C' are also bellows-blown but the drone pipe, having a 90° angle, hangs over the shoulder of the player. The 'type C' (*pukl*) is the only one of these three types that can be considered to be played regularly in the region today. One of the most intriguing activities involved with this thesis was the discovery and assessment of the multitude of terms associated with the all the types of bagpipes played in Chodsko. It was determined that the most appropriate term, '*pukl*', used more commonly in the past in Chodsko, is the best choice and provides the most clarity, as it is associated with only the 'type C' configuration of *Bock* bagpipe. When the word '*pukl*' is used in the context of speaking about bagpipes, it can only represent the 'type C' *Bock* having bellows and an angle drone pipe. However, through the last century the use of the word '*pukl*', has declined and '*dudy*', a word that can be applied correctly in Czech to any type of bagpipe, is most commonly used in speech and text in Chodsko to represent the 'type C' *Bock*. Certainly the 'type C' *Bock* is associated with Chodsko in ways conveyed in this thesis. However, if the Chodish wished to further strengthen the association between the region and the 'type C' *Bock* they might consider including the term '*pukl*' more frequently in their communications inside and outside the region.

The *pukl*, as it appears today, is essentially the same instrument as the 'classical' *polnischer Bock* having probable 'Polish' origins, with evidence hinting at key technical aspects, including the angled drone pipe and *krátič*, and having been developed in Saxony and Bavaria. It has been discovered that there are ways in which the *pukl* has become Chodish, and that certain *pukl* are more Chodish than others. However, the adoption of the 'classical' *polnischer Bock* into Chodsko was one of the primary means that caused the region to become

more distinctive. Musical instruments such as, clarinets, violins, and string bass, that are included in folklore ensembles in Chodsko, are common in other regions and cultures in the world, but the *pukl* is exceptional. Ever since the development of the ‘Baroque *polnischer Bock*’, this type of bagpipe was not only a musical instrument, but was meant to have a visual impact. The visual aspects of the *pukl* are important in whatever group it is played; these groups, with the inclusion of the *pukl*, became distinctive. Although the *pukl* is a Chodish instrument, it is played in other parts of Bohemia, and in recent decades has been re-introduced in Austria and Germany, but the perception that Chodsko is the most ‘authentic’ region where the *pukl* is played is prevalent. This perception is partially the result of repeated relationships and linkages that have been established between the *pukl* and other aspects of Chodish tradition.

Through innovations such as the inclusion of fine-tuning screws for each tone hole of the chanter, the ‘classical’ *polnischer Bock* has taken on its Chodish identity. Although, it is still not known to what degree credit should be given to either the Šteffek or Konrady families, for this innovation, it is certain that fine-tuning screws were first applied in Chodsko and these families were at the forefront of their development. The adoption, use and expectation that fine-tuning screws be present on *pukl* played in Chodsko are universal amongst the players. In other regions where versions of the ‘classical’ *polnischer Bock* is played, fine-tuning screws have not been universally accepted and even rejected by players and makers. The complete acceptance of this innovation in Chodsko and lack of acceptance in other regions strengthen the association of this feature with Chodsko.

The ‘classical’ *polnischer Bock* has also become Chodish through the labelling of the instrument with text. The maker ‘Vuk’ Šteffek made strong reference to his village, Újezd, as being associated with the hero of Chodsko, Jan Sladký Kozina. *Pukl* by the maker Jakub Konrady and his sons include words such as ‘Chodsko’, ‘Domažlice’ and ‘Konrady’ on the *roztruby*. The makers also label the *pukl* as Chodish in a more obscure manner. On at least one example, Jakub Konrady signed the inner bladder of the air reservoir bag ‘*výrobce*

*chodských dud'* or (maker of Chodish bagpipes). A contemporary of Konrady, Jakub Jahn in a similar manner burned '*výroba chod. dud.*' (maker of Chodish bagpipes), as part of the signature on the bellows. These actions indicate that these makers viewed themselves as makers of Chodish instruments; they have signalled ownership of the *pukl* and they, as individuals, have advanced further association between the *pukl* and Chodsko.

Images of Chodish architecture, including the Lower Gate, the leaning tower on the square in Domažlice, and the Chodish castle, are present on the bellows of *pukl* made by the Konrady family, Miroslav Janovec, and Jan Frei. In a purely decorative respect, these *pukl* are more Chodish than those made by other makers, such as Lubomír Jungbauer, Karel Janeček or Jan Holoubek, which are not decorated in this manner. These makers who have decorated the bellows with Chodish motives have influenced the beliefs of others, especially those that had no previous exposure to the *pukl*. When an individual is introduced to the *pukl*, with an example, clearly labelled or decorated reflecting Chodish themes, there is no alternative but to link the instrument with Chodsko.

It is not only the instrument itself which clearly represents Chodsko. The choice of folk song and the manner in which it is performed and presented further links the *pukl* to the region. The true place of 'origin' of a Bohemian or Czech song can be difficult or impossible to determine. A canon of Chodish songs has been established by Ludvík Kuba, Otakar Zich, and Jindřich Jindřich by recording and transcribing Chodish performances. While Ludvík Kuba did not appear to preserve all aspects of the Chodish dialect in his transcriptions, Jindřich accentuated this important aspect of tradition for the Chodish. This association is reinforced when the *pukl* is played to accompany a song considered to be part of the Chodish canon. The crucial point is that these songs are sung in the dialect, *bulačina*. Folk songs, such as '*Zelený hájové*,' sung in *bulačina* are easily recognizable by native speakers of Czech as belonging to Chodsko. All participants who sang '*Zelený hájové*,' sang incorporating aspects of this local dialect. '*Zelený hájové*' may be sung in other areas, for example, Strakonice, but singing it in *bulačina* is not a viable option as it would represent Chodsko and not their own region.

A place where *bulačina* can be observed being used is on the Internet through such resources as YouTube. While a wonderful tool, YouTube was used only minimally in the project as there are relatively few examples of Chodish folklore offered in relation to what has been experienced while completing fieldwork, passively and actively, over the last fourteen years. Additionally, the presentations on YouTube are simply that, presentations. They are not able to incorporate all the aspects of Chodsko as one might on a visit or while spending an extensive amount of time in the region. The perspective that has been gained and reflected through this thesis was built upon relationships established in Chodsko more than a decade ago. Hence, the perspectives offered here are the result of a long incubation period of observation, participation, and thought.

It has been found that Chodish tradition displays aspects in common with the concept of ‘invented traditions’. This concept, forwarded by Eric Hobsbawm and others:

‘Invented tradition’ is taken to mean a set of practices, normally governed by overtly or tacitly accepted rules and of a ritual or symbolic nature, which seek to inculcate certain values and norms of behaviour by repetition, which automatically implies continuity with the past.<sup>538</sup>

In the case of Chodsko, the result is the creation of exclusivity with the *pukl* as an aspect of Chodish tradition.

As Hobsbawm wrote, ‘[...] all invented traditions, so far as is possible, use history as a legitimator of action and cement of group cohesion.’<sup>539</sup> In this way Alois Jirásek, played an important role in establishing the foundation on which Chodish tradition could be built. He took the outline of an actual historical event, a late-eighteenth-century peasant rebellion and provided a basis for the establishment, or perhaps re-establishment, of Chodish traditions. Consequently, the establishment of current perceptions of Chodsko is due, in part, to the historic novel *Psohlavci* by Alois Jirásek and subsequent opera and film adaptations all of which include bagpipes. As important as Jirásek’s work is in serving as a foundation on which the traditions of Chodsko were built, no one had previously sought to see if he noted references

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<sup>538</sup> *The Invention of Tradition*, ed. by Eric Hobsbawm and Terence Ranger (Cambridge: Cambridge University Press, 1983), p. 1.

<sup>539</sup> Hobsbawm and Ranger, p. 12.

to any specific type of bagpipes while on his visit to Chodsko in 1882. It was found that he had included the term *pukl* in his notes on two occasions. This indicates that *pukl* was used during the time of his stay in Chodsko. Jirásek's contribution is important, but it is not in the forefront of the minds of those living in Chodsko today. Certainly, if the readership and audiences of these works were not already aware that some form of bagpipe, if not the *pukl*, was part of the Chodish life, it would have been established through the illustrations included in the novel or by attending a performance of the opera. Although set in the late-seventeenth century, long before the *pukl* was introduced to Chodsko, illustrators and productions of *Psohlavci*, with rare exception, did not make attempts to model bagpipes appropriate to the period of the original story, but used the *pukl* as a visual reminder that bagpipes are played in Chodsko. Accordingly, the *pukl*, rather than any of the other form of bagpipe that was played in the region, has been further associated with Chodsko.

It is important to distinguish between tradition and custom, which is discernible in Chodsko. Hobsbawm explains that the invariance of traditions, contrasted with the possibility of innovation being incorporated into customs, is an important concept to consider:

The object and characteristic of 'traditions', including invented ones, is invariance. The past, real or invented, to which they refer imposes fixed (normal formalized) practices, such as repetition. 'Custom' in traditional societies has the double function of motor and fly-wheel. It does not preclude innovation and change up to a point, though evidently the requirement that it must appear compatible or even identical with the precedent imposes substantial limitations on it.<sup>540</sup>

Using the parameters outlined above for the 'tradition' and 'custom', some trends can be noted in Chodsko. The teaching and playing of the *pukl* appears to have moved from what might be considered a custom to having been established as a tradition. As demonstrated in the performance of *'Zelený hájové'*, with the exception of modified mordents played by Richard Vísner, only accepted and known ornaments found in the standard method book, written by Josef Režný, were used. Although Jindřich Jindřich included six verses of the *'Zelený hájové'* in his first volume of Chodish songs, only two verses are habitually sung. The

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<sup>540</sup> Hobsbawm and Ranger, p. 2.



curriculum in the *ZUŠ* in Domažlice is conservative and relatively static. If a new song is introduced it will likely be done in the prescriptive form of notation. The playing tradition appears to be codified and most players are satisfied with the status quo. As notation has played a role in prescribing what Chodish music should sound like, and plays the primary role in learning the instrument today, it is unlikely that any great movements in style will be crafted without first being written down in notation.

In contrast to the tradition of playing the instrument, *pukl* making appears to fit Hobsbawm's notion of custom. Innovation and creativity in *pukl* making has helped define a Chodish school of *pukl* making. Decorative or technical initiative has been demonstrated by each maker since the establishment of the Chodish school of *pukl* making by Wolfgang 'Bolfik' Šteffek. Innovations, including fine-tuning screws are welcome. They are, however, mainly of a technical nature and do little to change the outward appearance of *pukl*, therefore, they are reflective of Hobsbawm's definition of custom. Another example of technical advancement, but having little impact on the appearance of the *pukl* is the substitution of real animal fur with that of imitation materials. The use of real animal fur on the bag is not necessary for its functionality; it could be played just as well with a plain hide bag without hair. Obviously, it was felt that a change in the appearance of the instrument was not desirable and hence, the substitution of real fur with imitation animal fur was an accepted solution.

The 'classical' *polnischer Bock* has become so linked with Chodsko that its origins are of little interest or perhaps 'invisible' to those who play it in the region. However, organology and observations relate a more complete story about the development of the *pukl*. Whereas many of the performers are unaware of the origins of the development of the *pukl*, and regard its history of little importance, it is the actual use of the instrument and its integration into Chodish tradition that is significant. However, it should not be forgotten that the *pukl* is an adopted instrument and the origin of technical aspects, which have also provided significant platforms on which clues for identification have been placed, necessitate emphasis:

1) The earliest evidence of *krátič* as part of a ‘classical’ *polnischer Bock* is from the same period as the incorporation of the ‘*Buch*’ into the basset horn, c. 1760, in Southern Bavaria. This indicates that there might have been some correlation between those who made the *pukl* and the basset horn.

2) Although references have been made in the literature to the possibility that the addition of the bellows to *Bock* bagpipes, was due to the French influence, including the *musette de cour*. Previously, no substantive connection had been made between the *musette de cour* and any form of the *polnischer Bock*. An inventory of instruments from the Weimar court (1708), shared by Christian Ahrens, however, indicates there were three *musettes de cour* and four *polnischer Bock* owned by the court in Weimar in the early-eighteenth century. This reveals that the application of the bellows, familiar to the Germans as they played the French *musette*, was already known before any iconographical evidence appeared supporting adaptation of the bellows to the Baroque *polnischer Bock*, namely, Johann Christoph Weigel’s *Musicalisches Theatrum* c. 1720. This suggests that the inspiration for the application of bellows to *Bock* bagpipes might have come from familiarity with *musettes de cour*.

The *pukl* was developed outside the borders of Bohemia, and since being introduced to Chodsko in the middle of the nineteenth century it has lost its foreign associations and is fully thought of as being Chodish or Czech. The ‘Czechifying’ of this bagpipe is not unlike the ‘Czechifying’ of many so called ‘Czech’ attributes or accomplishments. For example, many ‘Czechs’ living in the diaspora of North America, in an effort to express their identity, seek ‘Czech’ or ‘Bohemian’ crystal and beads, each of which are products of industries which have their roots in what were German-speaking areas of Bohemia. Furthermore, most consider Prague a Czech city. However, much of the appearance and beauty of Prague, considered ‘Czech’ today is largely, due to the efforts of individuals who were members of groups that lived there in the past, including Austrians, Italians, Jews, and German-speaking Bohemians.

Interestingly, the ‘classical’ *polnischer Bock* was also played in the German-speaking areas of Bohemia located on the border with Bavaria and ‘border’ with Chodsko. The retention

of the custom of playing bagpipes in this region was impossible with the forced removal of the German-speaking population after the Second World War. It is unlikely that Chodsko would stand out as much as it does today in regard to the *pukl*, if those living in neighbouring regions, who had similar traditions, were not made to leave their lands forcibly.

An underlying reason why Chodsko has retained a unique set of identifiers is due to its topography and ethnic associations. Chodsko has no navigable waterway. The border of Chodsko is accentuated by forests and hills; these natural limitations and borders have helped to define the people within and without Chodsko for centuries. As Chodsko is located on the border with Bavaria, it is logical that this proximity played a role of the adoption of the *pukl*. Bavarian influences can be seen in other aspects of Chodish identity including the dialect, *bulačina* even including the likely Bavarian origin of the Chodish word '*pukl*'.

The establishment of the *pukl* in Chodsko is also the result of efforts by makers, particularly, Wolfgang 'Bolfík' Šteffek. Certainly, the twentieth-century story of the *pukl* in Chodsko would have been different without his talents. If a less innovative maker lived in Chodsko, a maker who might not have chosen to make *pukl* at all, but only made *dudy* (the mouth-blown bagpipe played in the region), surely the *pukl* would not be associated with Chodsko today. Makers play a critical role in the continuation of the traditions and customs of Chodsko by producing *pukl*. As the youngest active makers are of a single generation (the youngest member is Miroslav Janovec, born 1958), they are reaching ages where health concerns might have a negative influence on their productivity. In the next decades, it will be critical for these makers to pass along their knowledge and techniques to younger, capable persons in order to ensure the longevity of the *pukl*.

Also underpinning the continuation of Chodish tradition is the inclusion of folklore into the school curriculum, after the establishment of *LŠU* school in Domažlice in the early 1950s. Teaching the *pukl* in *LŠU* and *ZUŠ* in Domažlice has supported the continuation of playing the *pukl* in Chodsko. This is reflected in manner in which the eighteen participants played '*Zelený hájové*'. All shared a genuine enthusiasm for Chodsko; most either learned or expressed

admiration for the work that was being done at *ZUŠ*. There were, of course, aspects of individuality in their playing, but this distinctiveness was less evident amongst those who had attended *ZUŠ* under the tutelage of either Vlastimil Konrády or Josef Kuneš. Regardless, the extent to which *ZUŠ* has in nurturing or hindering creativity in regard to playing the *pukl* is a secondary matter. More important is that as long as the playing of the *pukl* is championed at the school, which appears to reflect and support the values held in the community, it is likely that the *pukl* will continue to be played in Chodsko.

Although Chodish folklore exhibits aspects of both invented tradition and custom, it is necessary to note a motivation for its continuation. The exclusivity of Chodsko is reflected in a phrase written in *bulačina* which appears on the home page of the folklore group Chodský soubor Mrákov, '*Buli sme, ha burem*' (We were, and we will be). This morsel of tenacity, from those involved in folklore in Chodsko, is an indication that the future includes the *pukl* in Chodsko. Interpreting comments expressed by Kamil Jindřich, motivation for practising tradition in Chodsko includes a conscious defiance of the ubiquitous uniformity that is seemingly becoming more prevalent and unavoidable in the world today.

Undoubtedly, the elements that are linked and define Chodish traditions and customs will continue to be associated with Chodsko in the coming decades. It is predicted that, with the codification of the music played by the *pukl*, the design of *kroje* and other aspects, Chodish traditions, will look much like they do today. The custom of making of *pukl* will likely continue with makers finding ways to further refine the instrument while retaining all aspect of its external appearance. On the whole, the continuation of traditions and customs, which are linked to and incorporate the *pukl*, allow the Chodish to express their individual and collective identities to others — '*Buli sme, ha burem*'.

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## Discography of Chodish music with *pukl*<sup>541</sup>

This discography is organized chronologically in the following format: year/title/publisher.

1909 See '2001 *Dudy a dudácká muzika*'

1920 'Směs českých národních tanců' and 'Na Luženci jaloveček' ['Medly of Bohemian National Dances' and 'On a Juniper of Luženice']. Victor 72654. Recording done in February of 1920 in New York City with Domažlice natives Josef Šnabl, *pukl*, and Ondřej Ludvík, violin.

1932 Seven small 87 rpm recordings were recorded by the French company Pathé.

1933 Eight large 87 rpm recordings of 'Chodská svatba' [Chodish wedding] were recorded by the Czechoslovak Academy of Sciences.

1946 *Kajerova dudácká muzika* [*Kajer's Bagpipe Band*], Ultraphone. In 1946 Kajerova dudácká muzika from Postřekov with the singer Olda Královec recorded four Chodish folk-songs which were released on one record.<sup>542</sup>

1947 *Svačinova dudácká muzika*, [*Svačina's Bagpipe Band*], Esta. In 1947 Svačinova dudácká muzika played six songs on three records for the company Esta. J. Horák, J. Mánes, and O. Zavadil sang on these recordings.<sup>543</sup>

1956 *Konrádyho dudácká muzika* [*Konrády Bagpipe Band*], Suprafon. The first recording of this legendary group.

1961 *Antologii autentických forem hudebního folkloru* [*Anthology of authentic forms of musical folklore*], Čs. Akademie věd.

1970 *Antologie chodské hudby* [*Anthology of Chodish Music*], Supraphon.

1971 *Jindřich Jindřich—chodský zpěvník* [*Jindřich Jindřich—Chodish Songbook*].

1982 *Zadudej dudáčku* [*Play bagpiper*]. Performance by members of the folklore group from Mrákov and Postřekov.

1985 *Zadudej, dudáčku* [*Play bagpiper*]: folk songs and dances from the Chod region, Zdeněk Bláha; Národopisný soubor Osvětové Besedy, Supraphon.

[1985] 1970–1985 *Žádněj neví, co sou Domažlice—Výběr z nahrávek ze Supraphonu* [*No one knows what Domažlice is—selection of recordings from Supraphon*].

[1989] 1967–1989 *České lidové písně—Hody, hody, doprovody—Výběr z nahrávek ze Supraphon* [*Feast, Feast, Parades—selection from recordings from Supraphon*].

<sup>541</sup> Information gathered from <http://www.chodovevpraze.cz/clanky/chodska-muzika/muzika-na-chodsku.html>

<sup>542</sup> Vladimír Baier, 'Lidové písně z Chodska na gramofonových deskách: Poválečné nahrávky z našeho reigonu [Folk-songs from Chodsko on records: Postwar recordings from our region]', *Domažlický deník* (Domažlice).

<sup>543</sup> Baier, 'Lidové písně z Chodska na gramofonových deskách: Poválečné nahrávky z našeho reigonu [Folk-songs from Chodsko on records: Postwar recordings from our region]'.

- 1991 *'Daremné' písničky z Chodská and Plzeňska [Naughty Songs from Chodsko and the Pilsen regions]*, Panton.
- 1993 *The Ace & Deuce of Piping A World Bagpipe Anthology 1906-1947*, Heritage Dick Spottswood-programmed CD featuring many different bagpipes from British Isles, France, Spain, Italy, Central & Eastern Europe, Greece Sardinia, North Africa, India ... including Pepa Šnábl & Ondřej Ludvík – 'Směs českých národních tanců'. See '1920 "Směs českých národních tanců"'.
- 1993 *Konrádyho dudácká muzika–nejkrásnější české lidové písně 3–Žádnýj neví, co sou Domažlice [Konrády Bagpipe Band–The most beautiful Bohemian folk songs 3– No one knows what Domažlice is]*, EDIT.
- 1995 *Věra Příkazská zpívá lidové písně z Plzeňska [Věra Příkazská Sings Folk Songs from the Pilsen region]*, Multisonic.
- 1997 *Konrádyho dudácká muzika z Domažlic–Domažlice sú pěkný městečko [Konrády Bagpipe Band from Domažlice–Domažlice is a Lovely Town]*, Multisonic.
- 1998 *Jaromír Horák–král chodských zpěváků [Jaromír Horák–King of Chodish Singers]*, Multisonic.
- 1999 *Dana Freiová zpívá chodské písně [Dana Freiová sings Chodish songs]*, Jan Kubišta.
- 2000 *Chvála českých dud [Praise the Bohemian Bagpipe]*, Radioservis, a. s..
- 2001 *Domažlická dudácká muzika–Ha, ty svatyj Vavřenečku [Domažlice Bagpipe Band– And, You St. Lawrence]*, AINA.
- 2001 *Dudy a dudácká muzika–Nejstarší zvukové záznamy lidové hudby v Čechách I., Etnologický ústav Akademie věd ČR Tyllner, L. (2001). Dudy a dudácká muzika 1909 : nejstarší zvukové záznamy lidové hudby v Čechách I. = Bagpipe and bagpipe music 1909 : the oldest recordings of Czech folk music I. Etnologický ústav Akademie věd České Republiky ve spolupráci s Phonogrammarchivem Vídeň. Praha, Etnologický ústav AV ČR, 001. There are eighteen tracks of Chodsko vocal and instrumental songs on the CD.*
- 2001 *Hrají a zpívají Plzeňáci [Pilseners Play and Sing]*, Supraphon.
- 2003 *Kapela Úsměv a Konrádyho dudácká muzika–Střapaté a hambaté písničky [Úsměv and Konrády's Bagpipe Band–Dishevelled and Naughty Songs]*, Mega Music Records.
- 2003 *Original Czech Folk Music 2, Zdeněk Nedvěd–studio Fontana.*
- 2004 *Chodský soubor Mrákov a jeho dudácké muziky–'Mrákovská věž' (27 chodských písní) [Chodish ensemble Mrákov and its Bagpipe Band–'Tower of Mrákov' (27 Chodish songs)]*, Nahrávací studio ve Kdyni.
- 2005 *Národopisný soubor Postřekov–Zahraj mi houdečku [Ethnographic Ensemble Postřekov–Play for Me Fiddler]*, Nahrávací studio ve Kdyni.
- 2006 *Haltravan–Písničky z kraje pod Čerchovem [Songs from the Land below Čerchov]*, Haltravan.

- 2009 *Klencký radostě: Originální rozhlasové nahrávky z let 1967-1991. [Joy of Klenčí: Original Broadcast Recordings from 1967-1991]*, Perf. Oldřich Heindl, Albert Švec, Marie Švecová, Jiří Sauer, Zlata Hojdová, Jana Hojdová, Marie Freiová, Haltravan, Národopisný soubor z Postřekova, Postřekovská dudácká muzika, Konrádyho dudácká muzika, Zdeněk Bláha, Vladimír Baier, Drancalové, Stanislav Tomala. Jan Holoubek, Klenčí pod Čerchovem. This CD released about the time for of the small festival, called Vyhledy, in Klenčí is a tribute two of most famous signer of Chodsko, Albert Švec and Oldřich Heindl.
- 2010 *Hdyž pukl zabečí, každýj poskočí... [When the Pukl Bleats, Everyone Jumps...]*, Český rozhlas Plzeň, CRPOO26-2. Soloists (voice) Ivana Čerevná 13, 15; Marie Freiová 4,11,23,28; Jana Hojdová 4,11, 23, 28; Hana Kapicová 29; Věra Rozsypalová-Bláhová 5,8, 17, 19, 22, 24, 27, 31; Jiří Kapic 20, 25, 29, 30; Antonín Konrády 2, 6, 10, 13, 15, 33; Antonín Konrády 21, 32; Václav Švík 3, 5, 9, 14, 17, 22, 26,31; Arranged and composed by Vladimír Baier: 1, 2, 6, 9, 10, 13, 14, 17, 18, 20-22, 24-33; Zdeněk Bláha: 3,4,5, 7, 8, 12, 16, 19, 23. A good indication that bagpipe bands are still active in the recording studio is supported by two new CDs released in 2010. The first one by Konrádyho dudácká muzika z Domažlic (Konrády's Bagpipe Band from Domažlice) includes the legends of music making in the area of folklore in Chodsko and are represented on 33 tracks. The first part of the CD includes new recordings while the later portion is comprised of older recordings. The most unusual and haunting selection includes 'Iěko vám děkuju' which is in minor and sung by the late Věra Rozsypalová-Bláhová who died in 2010.
- 2010 *Truc na truc [Spite on top of Spite]*, Domažlice dudácka muzika. This is the second folklore CD released in Chodsko for the year 2010. Its *křest* or 'baptism' was held on 17 December 2010 in the hall of the culture centre in Domažlice. The new CD arrived on 25 November 2010 to the sound engineers and arrived in Domažlice on 27 November 2010. The first listened of the new CD in the home of the group's leader, Josef Kuneš, took place on the morning of 29 November 2010.

## Annotated filmography of significant works

This annotated filmography included works with references to the *pukl* and *Chodsko*.

[1942] The title is unknown but is part of a series, *Böhmen und Mähren / Čechy a Morava*. A newsreel in which a narrator speaks in Czech accompanied by German subtitles that do not correspond in timing or content. The focus is placed on the bagpiper maker Jakub Jahn of Draženov. The narrator of the film states in the bagpipe tradition is dying and Jahn is among the last of the bagpipe makers. This is likely a propaganda film that was part of a series. The film's prediction did not come to fruition. Jakub Jahn was not the last of the bagpipe makers, just one of them.

1946 Václav Švarc, dir. *Chodská rapsodie [The Chodish Rhapsody]* (Československý státní film, 1946). The film, not readily available commercially, was filmed in August of 1946.<sup>544</sup> It may be purchased for private use from Krátký Film Praha a.s., Kříženeckého nám. 1079/5b, 152 53, Praha 5, Czech Republic. It was created during a most infamous time in the history of Bohemia; the film was made while the expulsion of ethnic Germans from Bohemia was nearing completion. The anti-German sentiment is clearly reflected in film through the following text that is shown for approximately twenty seconds near the beginning of the film.

Chodsko [...] A region with a great past, where a religious and valiant people in spite of all the efforts of Germanization, having lasted for more than 200 years, have kept their language, national dress and customs intact. They will live forever in works of their compatriots Jindřich Šimon Baar, Jindřich Jindřich and Jan Vrba. In the picturesque region below Čerkov on the eve of the Chodish harvest ... [next scene of film begins]<sup>545</sup>

The music for the film, composed by Julius Kalaš, uses motifs from the 'Chodish' folk-song '*Zelený hájové*'. A few idyllic scenes of the Chodish countryside are included to apparently reminding the viewer of connection of the land and to God (a *Boží muka* or Catholic wayside marker is shown). One complete verse of '*Zelený hájové*' is sung by a group of youths sitting in a meadow on the side of a hill overlooking what might be assumed a Chodish village. The scene then changes to the forest, perhaps to invoke the thoughts of the famous past of the Chods patrolling a wide, forested border. Soon the partially damaged statue of Jan Sladký Kozina is shown with emphasis on the words at the base of the statue, '[to] Jan Sladký Kozina / Supporter of the Rights and Freedoms / of the Chodish People. / 1695.'<sup>546</sup>

1975 Eva Marie Bergerová, *Krajem Jindřicha Jindřicha [Land of Jindřich Jindřich]* Československá televize, Praha. A production that features the ethonographic ensemble of Postřekov with the *pukl* played by Jindřich Šleis.

1975 Landislav Váňa, dir. *Zpěvačka s chodskou notou v krvi [Singer with Chodish notes in the Blood]*, Československá televize, Praha.

<sup>544</sup> Josef Johánek, 'Národopisná činnost obce Milavče [Ethnographic activity in the village of Milavče]', p. 6.

<sup>545</sup> Václav Švarc, *Chodská rapsodie [The Rhapsody of Chodsko]* (Československý státní film, 1946). '*Chodsko... kraj se slavnou minulostí, kde zbožný a statečný lid si zachoval přes všechno germanizační úsilí, trvající více než 200 let, neporušený jazyk, kroj i mrav, věčně bude žít dle svých rodáků Jindřicha Šimona Baara, Jindřicha Jindřicha a Jan Vrby. V malebném kraj pod Čechovem v předvečer chodských dožíněk ...*'

<sup>546</sup> 'Janu Sladkému Kozinovi / zastanci práv a svobod / lidu chodského. / 1695.'

- 1980 Landislav Váňa, dir. *Hyjtú, v kraji pod Čechovem* [*Meeting in the Land under Čerchov*], Československá televize, Praha Chodish folk songs and dance hosted by Marie Rojťová. Performers include singers, musicians and dancers from Postřekov, Klenčí, Domažlice, Mrákov, Kýčov [Klíčov], Mjílavic [Milavče?] and Újezd. Camera, V. Tůma.
- 1981 Ladislav Váňa, dir. *Království dudáků* [*The Kingdom of the Bagpipers*], Československá televize, Praha. In this film, *pukl* maker Jakub Konrady is introduced. Near the end of the film various bagpipers are featured including Bohumil Kraus.
- 1981 *Chodská svarba* [*Chodish Wedding*], Československá televize, Praha. This thirty minute production features the folklore group Postřekov depicting a Chodish wedding. Shot on locating the serious and fun aspects of a wedding day is clearly presented.
- 1984 Ladislav Váňa, dir. *Obrázek z Chodska* [*A Picture from Chodsko*] Československá televize, Praha. This c. 18 minute film includes substantial examples played by the *malá selská muzika* group Drancalové.
- 1988 Jan Bonaventura, dir. *Kořeny* [*Roots*], Tiskova argenta orbis. Hosted by the well-known Czech actor, Radoslav Brzobohatý (1932), this film is an excellent introduction to various configurations of musical ensembles that include the *pukl*, this programme starts with nine *pukl* players playing *Zelený hájové*. The *pukl* is introduced as *české dudy*.
- 1993 Hannah Laudová, dir. *Lidové tance z Čech, Moravy a Slezska – díl I. – Západní Čechy* [*Folk Dance from Bohemia, Moravia and Silesia – part 1 – West Bohemia*] (Ústav lidové kultury Strážnice, 1993). The focus of this work, in conjunction with an accompanying text, is to demonstrate dances of West Bohemia, but music plays a significant role and the *pukl* can be seen and heard. The dances associated with Chodsko were performed in the notable Chodish villages of Postřekov and Újezd during September and October of 1992. The specific locations where the dances were filmed, although not indicated in the film, are significant. In Postřekov the dancing takes place in the famous pub *U Hadamů*, long known as a place of merriment, while the backdrop of the dancing in Mrákov is the farm of Chodsko's legendary figure from the seventeenth-century, Jan Sladký Kozina. Chodsko, the first region included on the VHS tape, is represented with twelve dances, seven from Horní Chodsko [Upper Chodsko], danced by the Národopisný soubor Postřekov [Ethnographic ensemble of Postřekov] and five from Dolní Chodsko [Lower Chodsko], danced by Chodský soubor Mrákov [The Chodish ensemble of Mrákov]. All of the dances are performed twice. First, wide shots of the dancers are utilized followed by a repeat of the entire dance that includes detailed shots of the dancers' movements. Between each of the dances a similar, but noteworthy, segue technique is used. A still shot of what is professed to be the kitchen table of Jan Sladký Kozina, therefore significant to Chodsko, is shown as the same short melody of the *pukl* is heard. This is used to introduce the name and performers of each following dances. The film's credits indicate that the date of the film is 1993, but on the film's packaging it is shown as 1994. Beyond the significance of fine documentation of the dances by camera and in print, the depth of the folk culture in Chodsko is implied as members of both ensembles wear their brightly coloured folk dress (each group's being slightly different) and enthusiastic performances. There are valuable examples of music played by *malá selská muzika*, including the players Richard Vísner (1973)–*pukl*, Jiřina Holoubková (1957)–violin, and



Karel Bečvář (1973) on E<sup>b</sup> clarinet, who played the music for the dances from Horní Chodsko.<sup>547</sup> A larger group of musicians from Mrákov played for the dances from Dolní Chodsko including Karel Franěk (1966)–*pukl*, Václav Kupilík, Sr (1946)–E<sup>b</sup> clarinet, Václav Perníkl (1953)–B<sup>b</sup> clarinet, Ladislav Kulhánek (1968)–viola, and Tomáš Kulhánek (1968)–string bass.<sup>548</sup>

2006 Radim Špaček, dir. *Call of Dudy* [Ještě hrajou dudy] (Prague: Peligroso Productions, 2006). This documentary was first released in 2005. Improvements were made to the subtitles and the film was re-released in 2006. A Bonus CD: *Czech Bagpipe Polkas* performed by *Domažlická dudácká muzika* was added and marketed as a package in 2007. The creation of the film was led by two ex-patriot Americans, Jefe Brown and Keith Jones and most of the footage was shot in the summer of 2004. I was included early on the project in an advisory role during my time as a Fulbright student in Czech Republic. The film gives an original look into the two foremost *pulk* playing regions, *Prácheňsko* and *Chodsko*, through their chief personalities. Josef Kuneš and Kamil Jindřich are featured from *Chodsko*. Josef Režný, the patriarch of the *Prácheňský soubor písní a tanců* [The Prácheň Ensemble of Song and Dance] and a significant figure in *pukl* or *dudy* pedagogy, figures prominently throughout the film. Its creators have offered a multi-dimensional approach to the topic that other film makers have avoided. The film introduces the viewer to the regrettable event, that is, the expulsion of the ethnic Germans from Bohemia (1945 to 1946). Their association with the *Dudelsack* or *Dudelsook* (*Dudelsack* in dialect) is mainly portrayed through the eyes and performances of the bagpiper and ethnomusicologist Tomáš Spurný. The film has been criticized for introducing overly political aspects into the seemingly benign topic of bagpipes, but has been praised by others for the same reason.

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<sup>547</sup> Hannah Laudová, *Lidové tance z Čech, Moravy a Slezska - díl I. - Západní Čechy* [Folk Dance from Bohemia, Moravia and Silesia - part 1 - West Bohemia] (Ústav lidové kultury Strážnice, 1993). (Strážnice: Ústav lidové kultury Strážnice, 1994), p. 12.

<sup>548</sup> Laudová, p. 29.

## Appendices

### Appendix 1: Glossary

|   |  |
|---|--|
| <b>bagpipe</b>                                | a wind instrument that typically consists of a drone, chanter, air reservoir bag, and means to inflate the bag   |
| <b><i>Bock</i></b>                            | a generic term for a bagpipe (by implication of goatskin, sometimes retaining the hair, limbs and head, more often having a carved wooden goat head) of the Western Slav type, mouth-blown or bellows-blown, often with a single horn-belled chanter and horn-belled drone each having a heteroglot single beating reed and cylindrical bore |
| <b><i>Bock-Pfeiffer</i></b>                   | player of the <i>Bock</i> including those that played at courts, for example, at the court of Augustus II the Strong and Augustus III  |
| <b>Bohemian</b>                               | 1) a person who lives in or identifies with the culture of the geographic region known as Bohemia 2) something believed to have originated, adapted, or developed in Bohemia and thought of as typical for the region  |
| <b><i>bordunová píšťála</i></b>               | drone  |
| <b><i>bordunverkürzer</i></b>                 | see ‘ <i>krátič</i> ’  |
| <b><i>bulačina</i></b>                        | the Chodish dialect of Czech   |
| <b>Chodish bagpipe or <i>chodské dudy</i></b> | commonly called ‘ <i>dudy</i> ’ it is typically made in the key of E <sup>b</sup> major and sometimes played in A <sup>b</sup>   |
| <b><i>dolad'ovací šroubky</i></b>             | the fine-tuning screws found on the chanters of <i>pukl</i> played in Chodsko and other regions in Bohemia including Strakonice and Prague   |
| <b><i>dudák</i></b>                           | bagpiper   |
| <b><i>dudy</i></b>                            | 1) in Czech, a word that functions much the same way as ‘bagpipes’ in English and refers to a class of wind instruments consisting of a drone, chanter, air reservoir bag and means to inflate the bag 2) In Chodsko it was the historical term applied to the mouth-blown bagpipes that   |

|                                     |   |
|-------------------------------------|---|
|                                     | preceded the bellows-blown <i>pukl</i> . 3) today in Chodsko the word ‘ <i>dudy</i> ’ is commonly used for the bellows-blown <i>pukl</i>  |
| <b><i>dymák</i></b>                 | bellows   |
| <b><i>frkaček</i></b>               | old Chodish word for the reed or reed assembly place in the chanter, often called the <i>piskor</i> or <i>strojek</i> . (see <i>piskor</i> )  |
| <b><i>frkačka</i></b>               | reed or reed assembly <sup>549</sup>  |
| <b><i>grosser Bock</i></b>          | a mouth-blown Bock bagpipe, having a single chanter and drone pipe, depicted in one of its earliest forms by Michael Praetorius in <i>Syntagma musicum</i> , 2/1619   |
| <b><i>háček</i></b>                 | small hook, a device that is attached to the top board of the bellows which enables the player, having a small strap on his arm, to open the bellows of the <i>pukl</i>   |
| <b><i>hlava</i></b>                 | head of <i>pukl</i> or other types of Bock bagpipes typically representing a goat   |
| <b><i>houček</i></b> <sup>550</sup> | chanter   |
| <b><i>houdek</i></b>                | fiddler   |
| <b><i>housle</i></b>                | violin  |
| <b><i>huk</i></b>                   | drone pipe of the <i>pukl</i> or <i>dudy</i>  |
| <b><i>kladnet and kladyne</i></b>   | Chodish word for clarinet as in the fairy tale ‘ <i>Siročí peníze</i> ’. <sup>551</sup> Also included in the <i>Chodský slovník</i> ( <i>Chodish Dictionary</i> ) by Jindřich Jindřich                              |
| <b><i>koláč/koláče</i></b>          | a pastry or ‘cake’ that can come in various forms. The Chodish <i>koláč</i> looks similar to medium-sized pizza, with fillings of quark, poppy seed, prune filling and toppings of almonds, raisins and icing sugar |
| <b><i>Konrady/Konrády</i></b>       | one of the most famous names associated with music in Chodsko. Different branches of the same family have decided to differentiate themselves from each other and this identity is                                  |

<sup>549</sup> Zíbrt, 254–288 (p. 285).

<sup>550</sup> Eksteinová, p. 32.

<sup>551</sup> Jan František Hruška, *Na hejtě: Chodské Pohádky* [*On a Visit: Chod Fairy Tales*] (Prague: A. B. Černý, 1917), pp. 40–43.

|                                    |   |
|------------------------------------|---|
|                                    | expressed through the use of long ‘á’ with the normal length ‘a’  |
| <b>kozel</b>                       | 1) male goat 2) billy-goat bagpipe ( <i>pukl</i> )  |
| <b>kozlík</b>                      | a diminutive form of <i>kozel</i> applied to both the animal and the bagpipe  |
| <b>kozlíček:</b>                   | a diminutive form of <i>kozel</i> applied to both the animal and the bagpipe. This term was used by Karel Michalíček, a teacher in Prague, whose first experience of hearing and playing a <i>pukl</i> took place in the village of Újezd in Chodsko <sup>552</sup> |
| <b>krátíč</b>                      | a section of drone pipe that is ‘folded’. The air passage within a block of wood ‘doubles back’. It ‘shortens’ the external length, while maintaining the sounding length of the drone  |
| <b>kruchta or kruchtička</b>       | a small stage in the corner of a pub where musicians played   |
| <b>kyjdač</b>                      | an old word for bagpiper in Chodsko   |
| <b>kroje</b>                       | ‘national’ or folk dress  |
| <b>malá selcká (selská) muzika</b> | a trio consisting of <i>pukl</i> , E <sup>b</sup> clarinet and violin   |
| <b>malý kříž</b>                   | the ‘small cross’ or section that provides an airway from the bellows to the air reservoir bag  |
| <b>masopust</b>                    | an annual celebration based on the Catholic church calendar that is the equivalent to carnival or <i>Mardi Gras</i>   |
| <b>měch</b>                        | bellows   |
| <b>mníšek</b> <sup>553</sup>       | bellows   |
| <b>musicking</b>                   | a term created by Christopher Small that is inclusive of all music making   |
| <b>nation</b>                      | ‘a group of people who believe they are ancestrally related’ <sup>554</sup>   |
| <b>náraz</b>                       | lower mordent   |
| <b>piskáč</b>                      | Chodish dialect word—clarinetist  |

<sup>552</sup> Zíbrt, *Hrály dudy [The Bagpipes Played]*, p. 58.

<sup>553</sup> Eksteinová, p. 32.

<sup>554</sup> Connor, p. 202.

|   |  |
|---|--|
| <b><i>piskor</i></b>                              | drone or chanter reed of the <i>pukl</i> and similar bagpipes(synonymous with <b><i>stroj</i></b> or <b><i>strojka</i></b> )   |
| <b><i>píšťala</i> or <i>melodická píšťala</i></b> | chanter  |
| <b><i>pištec</i></b>                              | clarinetist <sup>555</sup>   |
| <b><i>plátek</i></b>                              | the reed tongue  |
| <b><i>plechy</i></b>                              | an older Czech term for brass instruments  |
| <b><i>polnischer Bock(s)</i></b>                  | forms of elaborate <i>Bock</i> bagpipes. In the 'Baroque' form, the skins of an entire goat including the head, legs and tail were used. In the 'classical' form these features were either eliminated or substituted with representative features, for example, a head carved or turned from wood |
| <b><i>přednice</i></b>                            | bagpipe chanter. Also <i>přednička</i> <sup>556</sup>  |
| <b><i>přednička</i></b>                           | bagpipe chanter. Also <i>přednice</i> <sup>557</sup>   |
| <b><i>Psohlavci</i></b>                           | 1) name of historical novel by Alois Jirásek 2) opera by Karel Kovařovic (music) and Karel Šípek (libretto)  |
| <b><i>pukl</i></b>                                | 1) in Chodsko, a male goat 2) billy-goat bagpipe. A bagpipe having visual characteristics resembling a goat  |
| <b><i>puklák</i></b>                              | according to Čeněk Holas a person (male) who plays the <i>pukl</i> <sup>558</sup>  |
| <b><i>puklář</i></b>                              | a person(male) who plays the <i>pukl</i>   |
| <b><i>puklík</i></b>                              | the diminutive form of 'pukl'  |
| <b><i>pytel</i></b> <sup>559</sup>                | bag, air reservoir   |
| <b><i>roztrub(y)</i></b>                          | sounding bell or amplifier fixed snugly on the end of the chanter and drone pipes of the <i>pukl</i>   |
| <b><i>technický příraz</i></b>                    | technical grace note is an ornament that interrupts a single note by playing briefly the note c''  |

<sup>555</sup> Zíbrt, *Hrály dudy [The Bagpipes Played]*, p. 56.

<sup>556</sup> Kraus, pp. 83–84 (p. 83).

<sup>557</sup> Kraus, pp. 83–84 (p. 83).

<sup>558</sup> Čeněk Holas, *Zprávy o české národní písni a hudbě. O hudebních, dudácích a zpěvácích. [Information about Czech national songs and music. About musicians, bagpipers and singers.]* (Písek: František Podhajský a spol., 1936), p. 48.

<sup>559</sup> Eksteinová, p. 32.

|   |  |
|---|--|
| <b><i>trylek</i></b>                              | trill  |
| <b><i>selcký housle</i></b>                       | a normal full-sized violin in which the strings were tied down. One possibility was to tune a minor third higher to allow for an open $b^b$ on the lowest string |
| <b><i>spodní příraz</i></b>                       | lower grace note   |
| <b><i>stroj</i></b>                               | see <i>piskor</i> —assembled reed of either the chanter or drone   |
| <b><i>strojek</i></b>                             | the cylindrical stationary portion of the reed assembly made usually of brass, but sometimes of aluminium, bone and/or wood                                      |
| <b><i>strojka</i></b>                             | assembled reed of either the chanter or drone  |
| <b><i>velká selská muzika or velká muzika</i></b> | a group that typically includes one or two <i>pukl</i> , $E^b$ clarinet, $B^b$ clarinet, one or more violins, and string-bass                                    |
| <b><i>velký kříž</i></b>                          | the ‘large cross’ or section that allows for a $90^\circ$ bend in the drone  |
| <b><i>vrchní příraz</i></b>                       | upper grace note   |
| <b><i>‘Zelený hájové’</i></b>                     | ‘Green Groves’ – a folk melody that has become linked to the Chodish region through opera, film, publications and folklore performance                           |



**Appendix 2: Guide to DVD ‘Zelený hájové’ An illustration of  
pukl performance practice in Chodsko: 18 solo  
performances with demonstrations of ornamentation**

| Track | Performer/ town or village of permanent residence                          | Date recorded    | Place recorded | Maker of <i>pukl</i> |
|-------|--|------------------|----------------|----------------------|
| 1     | Marek Budka, Domažlice   | 11 January 2011  | Domažlice      | Lubomír Jungbauer    |
| 2     | Tomáš Budka, Domažlice   | 28 January 2011  | Domažlice      | Karel Janeček        |
| 3     | Václav Buršík, Díly  | 17 December 2010 | Domažlice      | Lubomír Jungbauer    |
| 4     | Daniel Dřímál, Filipova Hora   | 8 January 2011   | Domažlice      | Lubomír Jungbauer    |
| 5     | Vlastimil Dřímál, Starý Klíčov   | 25 January 2011  | Domažlice      | Jakub Konrady        |
| 6     | Václav Dufek, Domažlice  | 22 December 2010 | Domažlice      | Miroslav Janovec     |
| 7     | Jan Holoubek, Klenčí   | 6 January 2011   | Klenčí         | Jan Holoubek         |
| 8     | Jan Hrbáček, Domažlice   | 7 January 2011   | Domažlice      | Lubomír Jungbauer    |
| 9     | Kamil Jindřich, Domažlice  | 27 January 2011  | Domažlice      | Jakub Konrady        |
| 10    | Antonín Konrády, Domažlice   | 13 January 2011  | Domažlice      | Jakub Konrady        |
| 11    | Vlastimil Konrády, Domažlice   | 24 November 2010 | Domažlice      | Jakub Konrady        |
| 12    | Josef Kuneš  | 18 November 2010 | Domažlice      | Stanislav Konrady    |
| 13    | Jiří Kupilík, Mrákov   | 13 January 2011  | Mrákov         | Lubomír Jungbauer    |
| 14    | Jan Morysek, Klenčí  | 6 January 2011   | Klenčí         | Miroslav Janovec     |
| 15    | Martina Morysková  | 23 November 2010 | Klenčí         | Jakub Konrady        |
| 16    | Lubomír Pitter, Oprechtice   | 6 February 2011  | Domažlice      | Lubomír Jungbauer    |
| 17    | Jiří Sauer, Trhanov  | 23 November 2010 | Trnhanov       | Jakub Konrady        |
| 18    | Richard Vísner, Domažlice  | 24 November 2010 | Domažlice      | Jan Holoubek         |
|       |  |                  |                |                      |
| 19    | Josef Kuneš, Domažlice—Ornamentation for the <i>pukl</i> : a demonstration | 5 February, 2011 | Domažlice      | Stanislav Konrady    |

### Appendix 3: Active *pukl* makers

**Jaromír Konrady**

Dolejší Předměstí  
Tovární 54  
344 01 Domažlice

Hraniční ulice 8/314  
312 00 Plzeň-Újezd (in 2001)

**Stanislav Konrady**

Dolejší Předměstí  
Tovární 54  
344 01 Domažlice

**Jan Frei**

Máchova 130  
344 01 Domažlice

**Lubomír Jungbauer**

Vrabinská 648  
333 01 Stod  
webpage: [www.ceskedudy.zestoda.net](http://www.ceskedudy.zestoda.net)  
e-mail: [ceskedudy@seznam.cz](mailto:ceskedudy@seznam.cz)  
telephone 602 486 829

**Miroslav Janovec**

Malonice 12  
346 01 Horšovský Týn  
okr. Domažlice  
webpage: <http://www.janovec.pianokocum.eu/index.html>  
e-mail: [Janovec.Miroslav@seznam.cz](mailto:Janovec.Miroslav@seznam.cz)  
telephone—land line: 379 428 973  
telephone—mobile: 721 840 238

## Appendix 4: Directory of *pukl* and *dudy* players in Chodsko<sup>560</sup> <sup>561</sup>

| Name                                | Nickname  | Year  | Village or Town | Occupation              | Occupation  |
|-------------------------------------|---|---|-----------------|-------------------------|---|
| Jan Duffek                          | Pajtáš  | Before 1800-1856                            | Mrákov          | <i>obecní chudý</i>     | ward of the village state [village]   |
| Petr Hötzel                         | Petrajda  | 1800-1865                                   | Pasečnice       | <i>lesní dělník</i>     | woodsman  |
| Jiří Kobes                          |   | About 1800-1865                             | Havlovice       | <i>nádeník/tka dlec</i> | day labourer/weaver   |
| Jan Klement*                        | Honzda Židouc [Židouc Onza] <sup>562</sup>              | 1804-1887                                   | Staňkov         | <i>Krejčí</i>           | Tailor  |
| Adam Kuttentberg                    | Kubnác  | 1810-1893                                   | Postřekov       | <i>nádeník</i>          | day labourer  |
| Jan Dekr                            | Tůmák   | 1819-1894                                   | Zahořany        | <i>nádeník</i>          | day labourer  |
| Wolfgang Koukol                     | Bolf  | 1823-1890                                   | Újezd           | <i>Krejčí</i>           | Tailor  |
| Jan Blacký [Blatský] <sup>563</sup> | Pjískač   | 1824-1900                                   | Luženice        | <i>chalupník</i>        | Cottager  |
| Martin Duffek                       | Kameníček   | 1826-1894                                   | Pasečnice       | <i>lesní dělník</i>     | Woodsman  |
| Jakub Šobr                          | Barčíčák  | 1830-1900                                   | Přívozec        | <i>nádeník</i>          | day labourer  |
| Josef Hojda                         |   | 1834-1910?                                  | Domažlice       | <i>obecní chudý</i>     | ward of the state [village] According to Rutte he also made 'dudy' <sup>564</sup> |
| Vojtěch Mestl*                      | Kravařík  | 1841-1926                                   | Čermná          | <i>Krejčí</i>           | tailor  |
| Jan Chmelíř*                        | Sucha   | 1846-1933 [born around 1854] <sup>565</sup> | Krchleby        | <i>Učitel</i>           | teacher   |
| Jakub Havel                         | Pašek [Kubadolky] <sup>566</sup> [Dolky] <sup>567</sup> | 1849-1933 [1845-1934] <sup>568</sup>        | Sedlice         | <i>hostinský</i>        | publican  |

<sup>560</sup> This list is largely based on the information found in the appendix “40/Seznam nejvýznamnějších lidových hudebníků od počátku 19. století do současnosti [40/Directory of the most well-known folk musicians from the beginning of the nineteenth century until today]” found in Eksteinová, pp. 90–92. English translations of the occupations are provided. The Czech occupational words are retained to insure accuracy. Other changes or additions to Ekstein’s original appear in square brackets[ ]. Names with “\*” are not from Chodsko but from places in and near Staňkov.

<sup>561</sup> See also Table 7 and Table 8.

<sup>562</sup> Holas, p. 50.

<sup>563</sup> Holas, p. 50.

<sup>564</sup> Rutte, 164–170 (p. 167).

<sup>565</sup> Holas, p. 50.

<sup>566</sup> Svačina, *Dudáci a dudácká muzika na Chodsku [Bagpipers and bagpipe bands in Chodsko]*, p. 16.

|                                       |   |   |   |                     |   |
|---------------------------------------|---|---|---|---------------------|---|
| Jan Kobes                             | [Honзда<br>dudák] <sup>569</sup>  | [12, May] 1849-<br>1929   | [Born in<br>Havlovice,<br>later lived at<br>house No. 45<br>Bezděkovské<br>Předměstí,<br>Domažlice] | <i>kalounkář</i>    | galloon<br>maker                          |
| Jan<br>Procházka<br>*                 | Hodlák  | c. 1850-1921  | Hlohovčice  | <i>chalupník</i>    | cottager                                  |
| Matěj<br>Farář                        | Pantoflář<br>[Dřeváč-<br>ník] <sup>570</sup>  | 1850-1938<br>[1918] <sup>571</sup>  | Božkov  | <i>pantoflář</i>    | maker of<br>slippers and<br>clogs         |
| Josef<br>Nejdl                        | Hančl<br>[Židák] <sup>572</sup><br>[Didák,<br>Sidák] <sup>573</sup><br>[Josif] <sup>574</sup> | 1851-1920 <sup>575</sup><br>[1850-1918] <sup>576</sup>  | Zahořany  | <i>obecní chudý</i> | ward of the<br>state village<br>[village] |
| Josef<br>Mikeš*                       |   | 1853-1926   | Hlohová   | <i>obecní hajný</i> | village<br>gamekeeper                     |
| Jan<br>Mlnářník                       | Vilímek   | 1853-1920   | Oprechtice  | <i>obecní hajný</i> | village<br>gamekeeper                     |
| Jan<br>Kupilík                        | Krumlák   | 1854-1907   | Zahořany  | <i>chalupník</i>    | cottager                                  |
| Jiří<br>Majer*                        | Moc   | 1856-1953   | Nahošice  | <i>Zedník</i>       | mason                                     |
| Josef<br>Majer                        | Seplík  | 1856-1938<br>[Rudolf Svačina<br>writes that Majer<br>might have died<br>around 1925] <sup>577</sup> | Mimov   | <i>Tkadlec</i>      | weaver                                    |
| Jan Benda                             |   | 1864-1939   | Horní<br>Kamenice   | <i>chalupník</i>    | cottager                                  |
| [František<br>Heidler] <sup>578</sup> | [Zikmund]   | [1862-1944]   | [Klenčí pod<br>Čerchovem]   | <i>[hrnčír]</i>     | [potter]                                  |
| Rudolf<br>Pauler                      |   | 1879-1933   | Pec pod<br>Čerchovem  | <i>lesní[k]</i>     | Forester                                  |

<sup>567</sup> Kolář, p. 10.

<sup>568</sup> Svačina, *Dudáci a dudácká muzika na Chodsku [Bagpipers and bagpipe bands in Chodsko]*, p. 16.

<sup>569</sup> Rutte, 164–170 (p. 164).

<sup>570</sup> Svačina, *Dudáci a dudácká muzika na Chodsku [Bagpipers and bagpipe bands in Chodsko]*, p. 14.

<sup>571</sup> Svačina, *Dudáci a dudácká muzika na Chodsku [Bagpipers and bagpipe bands in Chodsko]*, p. 14.

<sup>572</sup> Svačina, *Dudák Hančl [Bagpiper Hančl]*, p. 3.

<sup>573</sup> Kolář, p. 10.

<sup>574</sup> Holas, p. 50.

<sup>575</sup> These dates are collaborated in *Dudák Hančl* by Svačina, *Dudák Hančl [Bagpiper Hančl]*.

<sup>576</sup> Kolář, p. 10.

<sup>577</sup> Svačina, *Dudáci a dudácká muzika na Chodsku [Bagpipers and bagpipe bands in Chodsko]*, p. 32.

<sup>578</sup> All information pertaining to Hiedler is from Svačina, *Dudáci a dudácká muzika na Chodsku [Bagpipers and bagpipe bands in Chodsko]*, p. 14.

|  |         |                                 |             |                     |   |
|--|---------|---------------------------------|-------------|---------------------|---|
| [Adam Bílek]                             |         |                                 | Mrákov      | [ <i>krejčí</i> ]   | [tailor of Chodish national dress. He is characterized by Rutte in <i>Hrály dudy</i> as one of the last Chodish bagpipers] <sup>579</sup>   |
| [Josef Schnabl (in America–Snabl–Antes)] |         | [2 Jan. 1898–13 September 1962] | [Domažlice] | [ <i>hudebník</i> ] | [musician—a graduate of the Prague conservatory, Schnabl arrived in the United States in 1920 and after completing a tour with violinist Ondřej Ludvík, lived in Chicago. He died 14 September 1962.]                                 |
| František Wimmer                         |         | 1890–1981                       | Domažlice   | <i>úředník</i>      | clerical worker   |
| [Jan Dufek]                              | [Salka] | [1853–1913] <sup>580</sup>      | [Tlumačov]  |                     | [In sources Jan Dufek is solely described as a clarinetist. In the 1913 edition of <i>Český svět</i> the death notice <sup>581</sup> as well as in the text <sup>582</sup> prepared by Ladislav Rutte he is described as a bagpiper.] |

<sup>579</sup> Zíbrt, *Hrály dudy [The Bagpipes Played]*, p. 67.

<sup>580</sup> Svačina, *Dudáci a dudácká muzika na Chodsku [Bagpipers and bagpipe bands in Chodsko]*, p. 65.

<sup>581</sup> 'Koncem března t.r. zemřel v Tlumačově známý a poslední dudák chodský Jan Dukfa zvaný Salka [At the end of March this year, the well-known and last Chod bagpiper, Jan Dufek known as Salka, died in Tlumačov]', n. pag.

<sup>582</sup> Zíbrt, *Hrály dudy [The Bagpipes Played]*, p. 67.

|                        |          |                          |                        |  |  |
|------------------------|----------|--------------------------|------------------------|--|--|
| Václav Altman          |          | 1892-1975                | Pasečnice Česká Kubice | <i>učitel</i>                                      | teacher  |
| Stanislav Svačina      |          | 1898-[????]              | Domažlice [Prague]     | <i>učitel</i>                                      | teacher  |
| Josef Štengl           |          | 1902-1966                | Čermná                 | <i>tesař</i>                                       | carpenter  |
| Jakub Jahn             | Karásek  | 1902-1978                | Ždanov                 | <i>soustružník dřeva</i>                           | wood turner  |
| Jiří Kajer             |          | 1904-1969                | Postřekov Plzeň        | <i>učitel</i>                                      | teacher  |
| Karel Polanský         |          | 1905-1976                | Kdyně                  | <i>úředník</i>                                     | clerical worker  |
| Bohumil Kraus          |          | 1906-[????]              | Domažlice Kydně        | <i>učitel</i>                                      | teacher  |
| [Josef Záhoře]*<br>583 |          | [1910-1977]              | [Škrchlebech]          | –  | –  |
| Jaroslav Hvězda        |          | Born 1920 [died<br>????] | Meclov                 | <i>učitel</i>                                      | teacher  |
| Heřman Menza           | Gema     | 1926-1975                | Osvračín               | <i>výtvarník</i>                                   | artist   |
| Zdeněk Bláha           |          | Born 1929                | Horní Bříza            | <i>hudební redaktor</i>                            | music editor [Radio Plzeň]                               |
| Antonín Konradý        |          | Born 1931                | Domažlice              | <i>mechanik spojů</i>                              | radio technician   |
| Jindřich Šlajs         | Večernák | Born 1933                | Postřekov              | <i>nástrojař</i>                                   | tool-maker   |
| Josef Kazda            |          | Born 1935                | Staňkov                | <i>učitel</i>                                      | teacher  |
| Václav Švík            |          | Born 1946                | Plzeň                  | <i>strojní inženýr</i>                             | mechanical engineer                                      |
| Jaromír Konrády        |          | Born 1944                | Domažlice Plzeň        | <i>dřevozpracující inženýr</i>                     | woodworking engineer                                     |
| František Danihelka    |          | Born 1947                | Domažlice              | důstojník u Pohraniční strážě/ po roce 1989 učitel | border guard officer/after 1989 a primary school teacher |
| Miloš Černý            |          | Born 1957                | Domažlice              | <i>hudebník z pov. [učitel hudby]</i>              | [music teacher]  |
| Václav Ouřada          |          | Born 1959                | Domažlice              | <i>studující VŠ</i>                                | tertiary school student                                  |
| Vlastimil Konrády      |          | Born 1960                | Domažlice              | <i>hudebník z pov. [učitel hudby]</i>              | [music teacher]  |

<sup>583</sup> All information pertaining to Záhoře is from Svačina, *Dudáci a dudácká muzika na Chodsku [Bagpipers and bagpipe bands in Chodsko]*, p. 32.



|                                   |  |                        |                         |  |   |
|-----------------------------------|--|------------------------|-------------------------|--|---|
| Vlastimil<br>Dřimal               |  | Born 1961              | Domažlice               | <i>studující VŠ</i><br>[advokát]           | tertiary<br>student<br>[lawyer]                                 |
| Karel<br>Franěk                   |  | 1962-[5 April<br>2008] | Mrákov                  | <i>studující SŠ</i>                        | secondary<br>school<br>student                                  |
| Jiří Duffek                       |  |                        |                         |  |   |
| Vítězslav<br>Wiesner              |  | Born 1963              | Domažlice               | <i>studující SŠ</i>                        | secondary<br>school<br>student                                  |
| Martina<br>Hojdová<br>[Morysková] |  | Born 1966              | Klenčí pod<br>Čerchovem | <i>studující SŠ</i><br>[učitelka<br>hudby] | secondary<br>school<br>student<br>[Music<br>teacher -<br>piano] |
| Petr Frei                         |  | Born 1966              | Klenčí pod<br>Čerchovem | <i>učeň</i>                                | apprentice  |

## Appendix 5: Characteristics of *pukl* course at ZUŠ in Domažlice<sup>584</sup>

Study concentration–Playing of Bagpipes

Characteristics of the course:

Bagpipes are included in Domažlice's School of Music department of folk instruments. This is because the so-called 'Czech [or Bohemian] bagpipe' is an instrument that has a long-standing tradition in our region. Bagpipes have been taught at the school since its beginning in the 1950s. Bagpipes have a chanter or '*předníčkou*' (always tuned to a particular scale–tonality) and a drone called the '*huk*' which plays a fundamental tone. To create and maintain the tone, the following are needed, bellows which are controlled by the left arm, an air reservoir bag, as well as cane reeds which are placed in the chanter and drone. The most common of bagpipes of this type are tuned in E<sup>b</sup> major, of which the chanter has the tones b<sup>b</sup>, d', e<sup>b</sup>, f', g', as', b', c''–an incomplete scale. There are also bagpipes tuned in D major, G major, F major, which must be constructed by a maker. The principle of playing, however, remains the same. Graduates of playing the bagpipes should have learned to perfectly control the instrument and its technical possibilities. They should be familiar with the available literature, and especially with the songs that are played on the bagpipes and be able to accompany songs. If the student is able to sing, he should be able to accompany himself with the assumption that they improvise on a simple harmony.

Preparatory Study

- › it is desirable that the student has graduated from a preparatory study.
- › the reparatory study is the curriculum for the recorder.

|                                 | I. LEVEL |    |    |    |    |    |    | II. LEVEL |     |      |     |
|---------------------------------|----------|----|----|----|----|----|----|-----------|-----|------|-----|
|                                 | Y1       | Y2 | Y3 | Y4 | Y5 | Y6 | Y7 | YI        | YII | YIII | YIV |
| <b>PLAYING OF ...</b>           | 1        | 1  | 1  | 1  | 1  | 1  | 1  | 1         | 1   | 1    | 1   |
| <b>MUSIC THEORY</b>             | 1        | 1  | 1  | 1  | 1  |    |    |           |     |      |     |
| CHAMBER AND<br>ENSEMBLE PLAYING |          |    |    | 1  | 1  | 1  | 1  | 1         | 1   | 1    | 1   |

### LEARNING PLAN

#### Phase I

##### Year 1

Student:

- › is familiar with the history, construction of the instrument and basic procedures of care for the instrument
- › can correctly pump the bellows and keep a steady tone
- › is independently prepared
- › is able to operate the instrument in all aspects
- › interprets simple etudes and selected folk-songs

##### Year 2

Student:

- › controls the instrument in its entirety
- › can correctly pump the bellows and keep a straight tone
- › can deploy the same tone in series while alternating with the low fifth [the low b<sup>b</sup>]

<sup>584</sup> This information was received from Josef Kuneš, teacher of *pukl* at ZUŠ in Domažlice, as an email attachment, 11 April 2012. Translated by Michael Cwach.

- › has mastered basic skills in the correct playing position, as well as holding the instrument and fingering
- › interprets simple songs and music from the folk music repertoire
- › knows and implements the basic principles of care of the instrument
- › is familiar with tuning the instrument

### Year 3

#### Student:

- › plays in the whole range of the instrument and controls the principle of pumping the bellows
- › is able to play correctly from notation
- › continues to strengthen and improving the techniques of production of proper tone - recognizes the correct way to start and end the tone with air reservoir bag
- › is capable of basic knowledge of simple musical units—both by ear and by musical notation
- › implements fingering by traditional methods
- › plays simple recital songs and folk-songs from memory and notation
- › knows the basic principles of tuning the instrument

### Year 4

#### Student:

- › can use basic habits of pumping the bellows while practising long notes
- › is able to form steady, even tones throughout the range of the instrument
- › plays simple recital songs and folk-songs at the prescribed tempo
- › is familiar with simple rhythmic units (syncopation, dotted rhythm) and is able to use them in playing
- › is familiar with melodic ornaments
- › is able to individually prepare and is able to play from a list of simple songs and folk-songs
- › is able to tune the instrument with the help of the teacher

### Year 5

#### Student:

- › demonstrates correct pumping of the bellows with the correct posture to produce a full tone
- › is accustomed to starting and stopping notes
- › uses self-control to monitor the quality of tone
- › knows and applies basic technical skill during while playing long notes
- › has control throughout the range of the instrument
- › plays staccato using the so-called low *b*<sup>♭</sup>
- › interprets, according to individual abilities, proportionately long songs in the prescribed tempo
- › can accompany a singer
- › uses basic melodic ornaments (grace notes, trills, mordents)
- › has grown and adopted good practice in homework and is able to exploit and develop
- › with guidance, is able to tune an instrument

### Year 6

#### Student:

- › is able to produce a cultivated tone, which is prevalent throughout the whole range of the instrument
- › uses vibrato and melodic embellishments
- › distinguishes differences in the interpretation of solo songs and those accompanying a singer
- › is capable of simple self-accompaniment to own voice
- › interprets difficult songs at a reasonable pace
- › is able to independently prepare for public performance
- › is familiar with minor repairs of the instrument including reeds

### Year 7

#### Student:

- › demonstrates correct pumping of the bellows, correct posture and develops a full-featured tone
- › is used to starting and stopping the correct notes

- › uses pumping of the bellows to affect intonation and tonal balance and clarity of sound
- › plays staccato at the according to their ability and skill level
- › accurately reproduces the basic rhythmic units - especially the dotted rhythms
- › can accompany a singer
- › uses basic melodic ornaments (grace note, mordent, trill) and vibrato
- › puts into practice skills learned in individual lessons in ensemble settings (duos, trios, chamber ensembles, folk ensembles, orchestral playing ...)
- › is capable of reading elementary songs from notation
- › knows the history of his instrument and the principal performers
- › has mastered all aspects of stage presence
- › is able to make minor repairs of the instrument (reeds)

## Phase II

### Years 1 and 2

#### Student:

- › puts in practice technical and expressive resources obtained during the first stage of studies
- › controls the intonation of the instrument using bellows control, uses the entire range of the instrument, and has acquired all the principles of home practice
- › uses staccato while playing
- › uses melodic embellishments, vibrato and has knowledge of their application
- › plays from sheet music appropriate to their skills and dispositions
- › is familiar with the principles of ensemble playing (folk music ensemble)
- › is able to work independently
- › has mastered all aspects of stage presence
- › has a basic perspective of the interpretation of folk music

### Years 3 and 4

#### Student:

- › puts into practice technical and formal means of expression throughout study at the School of Music
- › has a solid tone and mode of study is able to adapt to public performance
- › uses the entire range of the instrument and all the technical means of convincing and confident performance
- › is familiar with simple improvisation and uses it
- › is capable of independent preparation for a concert or other public appearances
- › is familiar with the correct home practice methods and further develops and utilizes them
- › can use their skills in accompaniment, or in a folklore ensemble
- › is well orientated with the interpretation of folk-songs
- › can also play bagpipes in other tunings (G major, D major, ...)

## Appendix 6: Catalogue of field recordings

Most recordings were recorded with a Sony DCR-DVD650 camcorder. The identification labels, consists of four components to aid in organisation. For example identification for DVD-CZ-2.7.2009-1 is broken up in its components thusly:

DVD: is the media onto which the data was recorded

CZ: indicates the Czech Republic

2.7.2009: The date in day.month.year form

1: The number of the DVD

A short description of contents follows. The content of each DVD is limited to 30 min.

|                     |  |
|---------------------|--|
| DVD-CZ-2.7.2009-1   | Interview with Jaromír Konrady, <i>pukl</i> maker, Domažlice, part 1                           |
| DVD-CZ-2.7.2009-2   | Interview with Jaromír Konrady, <i>pukl</i> maker, Domažlice, part 2                           |
| DVD-CZ-2.7.2009-3   | Interview with Jaromír Konrady, <i>pukl</i> maker, Domažlice, part 3                           |
| DVD-CZ-2.7.2009-3   | Interview with Jaromír Konrady, <i>pukl</i> maker, Domažlice, part 4                           |
| DVD-CZ-4.7.2009-4   | Installation of Bagpipe exhibit by Vladimír Kovařík at Muzeum Chodska in Domažlice             |
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DR-CZ-16.5.2012

Josef Kuneš, personal interview over Skype, Christchurch, New Zealand/Domažlice.

## Appendix 7: Letters of Human Ethics Committee approval

Human Ethics Committee

Secretary

Tel: +64 3 364 2241, Fax: +64 3 364 2856, Email: [human-ethics@canterbury.ac.nz](mailto:human-ethics@canterbury.ac.nz)



Ref: HEC 2009/54

15 May 2009

Michael Cwach  
School of Music  
UNIVERSITY OF CANTERBURY

Dear Michael

The Human Ethics Committee advises that your research proposal "The role Domazlicka dudacka muzika has played in associating the Chod region and the bagpipe" has been considered and approved.

Please note that this approval is subject to the incorporation of the amendments you have provided in your email of 7 May 2009.

Best wishes for your project.

Yours sincerely

Dr Michael Grimshaw  
*Chair, Human Ethics Committee*

Human Ethics Committee

Secretary

Tel: +64 3 364 2241, Fax: +64 3 364 2856, Email: [human-ethics@canterbury.ac.nz](mailto:human-ethics@canterbury.ac.nz)



Ref: HEC 2009/53

15 May 2009

Michael Cwach  
School of Music  
UNIVERSITY OF CANTERBURY

Dear Michael

The Human Ethics Committee advises that your research proposal "The role bagpipe makers and their instruments have played in establishing an association of the Chod region and the bagpipe" has been considered and approved.

Please note that this approval is subject to the incorporation of the amendments you have provided in your email of 7 May 2009.

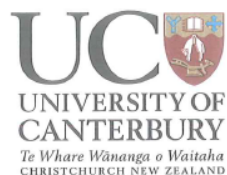
Best wishes for your project.

Yours sincerely

A handwritten signature in blue ink, appearing to read 'Michael Grimshaw'.

Dr Michael Grimshaw  
*Chair, Human Ethics Committee*

## Human Ethics Committee

Tel: +64 3 364 2241, Fax: +64 3 364 2856, Email: [human-ethics@canterbury.ac.nz](mailto:human-ethics@canterbury.ac.nz)

Ref: HEC 2009/53 &amp; 2009/54

22 October 2010

Michael Cwach  
 School of Music  
 UNIVERSITY OF CANTERBURY

Dear Michael

Thank you for your request for an amendment and the Information Sheet and Consent form for your research proposal "The role bagpipe makers and their instruments have played in establishing an association of the Chod region and the bagpipe" and "The role Domazlicka dudacka muzika has played in associating the Chod region and the bagpipe".

I am pleased to advise that this request has been considered and approved by the Human Ethics Committee.

Yours sincerely

Dr Michael Grimshaw  
 Chair, Human Ethics Committee

## Appendix 8: Permission to conduct research overseas

### Postgraduate Office

Student Administration  
Tel: +64 3 364 2987 ext. 8978, Fax: +64 3 364 2309  
Email: [postgraduate-office@canterbury.ac.nz](mailto:postgraduate-office@canterbury.ac.nz)



Ref: 4707/2

13 May 2009

Michael Cwach  
PhD Student  
School of Music  
University of Canterbury

Dear Michael,

The Dean of Postgraduate Studies acting for the Academic Administration Committee has resolved:

That Michael Albert Cwach be granted permission to conduct research overseas in the Czech Republic from 1 June 2009 to November 2009.

Yours sincerely

A handwritten signature in blue ink, appearing to be 'SE', located below the 'Yours sincerely' text.

**Samantha Eason**  
*Postgraduate Administrator*

Cc Dr Amanda Morris  
Dr Roger Buckton  
Scholarships  
Eileen Shewan (65861742)

Monday 11 October 2011

Michael A Cwach  
PhD Research Candidate  
Music

Dear Michael,

The Dean of Postgraduate Research acting for the Academic Administration Committee has resolved:

That Michael A Cwach be granted permission to conduct research overseas in Domazlice, Czech Republic at Ethnographic Department of the Czech Academy of Sciences in Prague from 30.10.2010 to 01.03.2011.

Yours sincerely

*Wendy Mayes*

*Postgraduate Administrator*

Cc Martin Setchell  
Roger Buckton  
Scholarships  
Eileen Shewan (65861742)



## Appendix 9: Journal articles

### Article 1

Michael Cwach, 'Josef Šnabl, Ondřej Ludvík and the Artistic Company of 1920: Journeys of Life, Musical Performance and Research', *Kosmas: Czechoslovak and Central European Journal*, 24 (2011), 62–81.

After the First World War, two Chodish musicians from Domažlice, Josef Šnabl and Ondřej Ludvík, immigrated to the United States where they performed for Czech diaspora communities on a tour in 1920. This article presents the known facts of this journey.

After the article was published in *Kosmas* some further information became available. Paul Nemecek, volunteer at CSA Czechoslovak Heritage Museum, museum in Oak Brook, Illinois, brought to light the existence of a funeral notice for Ondřej Ludvík. It stated that he died unexpectedly on 4 August 1959 in Prague. At the time of publication, there was only one known copy of the image of Šnabl and Ludvík. Paul Nemecek notified me that there is also a copy at the CSA Czechoslovak Heritage Museum.

Errors were also found in the article. A list of errata appears immediately below.

Pages 66 and 67: The word '*Muzika*' should not be italicized as it is part of the group's title.

Page 70: The word '*selzká*' should be '*selská*'

### Article 2

Michael Cwach, 'The pukl in Chodsko: The development and establishment of the bellows-blown Bock in a corner of western Bohemia', *Journal of the American Musical Instrument Society*, vol. 38 (2012).

This article focuses on organological aspects of the *pukl* including terminology, descriptions of components, the influence of the clarinet on pitch, origin of fine-tuning screws, and makers. With the permission of the editor of *AMIS Journal*, Allison Alcorn, a pre-published version of the article, sans illustrations, is included below.

# KOSMAS

CZECHOSLOVAK  
AND CENTRAL EUROPEAN  
JOURNAL



VOLUME 24   NUMBER 2   SPRING 2011

**KOSMAS** ISSN 1056-005X

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*Kosmas: Czechoslovak and Central European Journal*

(Formerly *Kosmas: Journal of Czechoslovak and Central European Studies*, Vols. 1-7, 1982-88, and *Czechoslovak and Central European Journal*, Vols. 8-11, 1989-93).

*Kosmas* is a peer-reviewed, multidisciplinary journal that focuses on Czech, Slovak, and Central European Studies. It is published bi-annually by the Czechoslovak Society of Arts and Sciences (SVU).

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Manuscript submissions, books for review, and correspondence concerning editorial matters should be sent to Clinton Machann, Editor, *Kosmas*, Department of English, 4227 TAMU, Texas A&M University, College Station, TX 77843-4227, USA. E-mail address: <[cmachann@tamu.edu](mailto:cmachann@tamu.edu)>. Fax: 979-862-2292. Requirements and stylistic guidelines for manuscript submissions are given on the inside back cover. Please send manuscripts for book reviews or suggestions for books to be reviewed to Mary Hrabík Šámal, Book Review Editor, *Kosmas*, 2130 Babcock, Troy, MI 48084. E-mail address: <[maruska@earthlink.net](mailto:maruska@earthlink.net)>.

*Kosmas* website: <http://www-english.tamu.edu/pubs/kosmas>

Printed by Tops Printing, 2023 S. Texas Avenue, Bryan, TX 77802

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**Josef Šnabl, Ondřej Ludvík and the Artistic Company of 1920: Journeys of Life, Musical Performance and Research.**

*By Michael Cwach*

*"The last chords of the life song of the Chod musician, Josef Šnabl-Antes<sup>1</sup> faded."<sup>2</sup>*

This poetic opening to an obituary written by J.V. Welcl, appears in Czech in the 14 September 1962 issue of the Chicago newspaper *Denní hlasatel*. Šnabl was born in Domažlice, a small town in the western Bohemian region of Chodsko, and moved to the United States, where he first lived in Chicago and later in Cicero, Illinois at 2428 South 61st. Avenue. His life is summarized largely through his musical activities, as an instrumentalist, playing organ, piano, accordion and a bagpipe, known most commonly, as *dudy* in Czech.<sup>3</sup> As an organist, he played in the movie theaters before the advent of sound film, as well as taught piano and piano accordion. Šnabl also played with his trio at the Old Prague Restaurant in Cicero, Illinois. Throughout his life, he had problems with vision and, during his last years, had difficulties hearing.

It is fascinating that a significant portion of Šnabl's obituary is dedicated to an experience that took place forty-two years before his death. He, with his good friend violinist, Ondřej Ludvík, and other artists, took part in a concert tour, that comprised of "more than 200 performances of *Chod* music and singing."<sup>4</sup> On this tour, which started in New York and continued through compatriot communities throughout much of America, Šnabl played the *dudy*.

The structure of this article is built upon the discoveries that appeared during the course of my research. The milestones are presented in chronological order and each is examined in detail before moving to the next. As a result, the bulk of what is known concerning the activities of Josef Šnabl, Ondřej Ludvík and the other artists that formed an "*umělecká družina*" or "artistic company," will be conveyed while giving credit to those who contributed to this body of knowledge.

My research-based journey – still in progress – started with the following twenty-three word passage discovered in the *Memorial Book History of the Czechs in the State of South Dakota*, the English translation of Josef Dvořák's *Památní kniha dějiny českův ve státu South Dakota*: "The Klatovy Bagpipers, under the direction of Mr. Sinkule, entertained our citizens for three days, although the weather was wicked they were satisfied."<sup>5</sup> The reading of this simple passage constituted the first step of a fascinating interplay involving my own research with timely input from colleagues in the United States and the Czech Republic.

**The First Marker: "The Klatovy Bagpipers were here"**

According to Dvořák, the three-day stay of the "Klatovy Bagpipers" took place in the town of Tabor, South Dakota. Established in 1872, Tabor was a small town of immigrants, chiefly from Bohemia and Moravia.

I am a descendant of Josef Pechan, who was with the first group of

Bohemian pioneers to arrive in the Dakota Territory in the summer of 1869. I was instilled with an awareness of my Bohemian roots at an early age and developed an interest in the history related to the Bohemian pioneers and their descendants. Later, I cultivated a curiosity for the music of the Bohemians and specifically the *dudy*. The combination of these elements served as the impetus to learn more about the three-day visit of the “Klatovy Bagpipers” in Tabor.

There were several questions that arose from the short report found in Dvořák’s book. Did this group only consist of bagpipers or was it a combination of bagpipers and other musicians? Under what conditions did they play? Did a group really come the great distance from Klatovy in West Bohemia to perform off the beaten path in Tabor? As Dvořák’s venerable history book was published in 1920, it meant that the event had taken place before the living memory of most of the current residents of Tabor. There was little chance there were any surviving witnesses of the event, but I hoped there might be someone who may recall an aspect of an event significant enough to be included in the primary chronicle of South Dakota’s Czechs.

I consulted the elders of the Tabor Czech community, as well as local musicians, who knew the first generation of Czech-Americans. No one knew anything of the three performances of Sinkule’s “Klatovy Bagpipers.” Despite a lack of positive results, the passage continued to haunt me and be a source of frustration. Regrettably, not being aware of any other way in which to advance at the time, my curiosity of this musical event was held in suspension.

#### At the Photographers

Knowing of my interest in the *dudy* and its relationship to the Czech lands, Evelyn Schleis-Roesler of Lincoln, Nebraska, gave me a copy of a black and white, autographed, postcard-sized, photograph of a young violinist and bagpiper wearing the national dress from the *Chodsko* region of Bohemia. Near the bottom border of the photo was printed, “ONDŘEJ LUDVÍK J. ŠNÁBL / V upomínku na Uměleckou Družinu v r. 1920” [Ondřej Ludvík Josef Šnabl / Souvenir of the Artistic Company in 1920]. Having collected postcards and other iconography of Czech bagpipers for some years, I was pleased that Evelyn shared this rare image. Another example has not come to light, and the image has since helped illustrate an aspect of Czech musical activity, the duo consisting of *dudy* and violin.

For what purpose was this photo taken and reproduced in this format? The text below the photo simply states the names of the two performers and indicates that they were part of an artistic cortège. The back of card, Evelyn has assured me, is blank. Upon first examination, there appeared to be a strong possibility that this souvenir, whose text had been written in Czech, and apparently dating from 1920, was printed in Czechoslovakia. Even though the sum of Czech and Slovak publishers and printers was considerable in the diaspora in America during the first quarter of the twentieth century, it is unlikely that the postcard was produced by one of them. I knew of no information about a *dudy*-violin duo having been active in Czech communities in America. Additionally, the two men in the photograph were wearing authentic *Chod kroje*



Figure 1. Ondřej Ludvík  
and Josef Šnabl

(national dress). Since men no longer wore traditional garb in Bohemia in much of the nineteenth century, it was highly unlikely that men wore *kroje* under most circumstances in America ca. 1920, except perhaps, in a Czech theatrical production. If they did, the *kroje* was usually of a generic nature and not representative of one particular area in Bohemia or Moravia. Apparently, this duo was a pair of *Chod* musicians, but the names were unknown to me and were not mentioned in any of standard works written about performers of the *dudy* in *Chodsko* such as: *Dudáci a dudácká muzika na Chodsku* (*Bagpipers and Bagpipe Bands in the Chod Region*) by Ruldoř Svačina, *Vývoj hry dudáckých muzik na Chodsku* (*The Development of Bagpipe Music in the Chod Region*) by Jana Eksteinová, *Sto kusů pro sólo a duo dudy* (*One Hundred Solos and Duets for Bagpipes*) by Zdeněk Bláha, *5000 let s dudami* (*5000 Years with Bagpipes*) by Josef Režný, *Česká*

*dudácká hudba* (*Czech Bagpipe Music*) by Jaroslav Markl and *Dudy* (*Bagpipes*) by Arnošt Kolář.

### Bagpipers in Chodsko 1890s – 1920

During this period, the names Jakub Havel, Jan Kobes and Josef Nejdí most commonly appear in the literature as the active bagpipers in *Chodsko*. Perhaps the most well-known *dudák* (bagpiper) of the trio was Jan Kobes (1849-1929). He outlived his wife and all eight of his children<sup>6</sup> and was renowned for playing at the Czech & Slavonic Ethnographic Exhibition in Prague 1895. Nevertheless, the most puzzling aspect of attributing Ludvík and Šnabl as musicians in *Chodsko* was that the tradition of playing the *dudy*, less than a decade prior to 1920, was ebbing in *Chodsko* and had apparently ended, according to the published reported death of the last *chodský dudák* (Chod Bagpiper).

In the April 1913 issue of the monthly, *Český svět* (*Czech World*), a highly illustrated magazine, two photos of an old bagpiper are identified with a single caption, "At the end of March this year, the well-known and last *Chod* bagpiper, Jan Dufek known as Salka, died in Tlumačov."<sup>7</sup>

The photographs printed in *Český svět* were also misleading. They were not images of Jan Dufek, who, incidentally, was not a bagpiper, but played the E-flat soprano clarinet.<sup>8</sup> It was Jan Nejdí, known as Haněl or Žíďák, who appeared in the photographs. Nejdí lived until 1920 and it is likely that he



was still actively playing in 1913.<sup>9</sup>

Clearly the public was misinformed as to the demise of the last bagpiper in *Chodsko*. There is an adage in *Chodsko*, *Kamení ha dudy najdeš v Čechách šudy* (You can find rocks and bagpipes everywhere in Bohemia).<sup>10</sup> The quantity of rocks in Bohemia has likely remained consistent, but undeniably the bagpiping tradition in *Chodsko* at the time the photographs appeared in *Český svět* was at a low point. However, there was no evidence to suggest that there was ever a time in *Chodsko* when there was a “*poslední dudák*” or last bagpiper.

Evidently, the photograph of Ludvík and Šnabl was taken at a professional studio, demonstrating a similar composition, as other promotional postcards of Czech bagpipers, active in Prague, ca. 1920. One of these postcards shows two men in a similar pose as Ludvík and Šnabl. The taller man, the *houdek* (violinist), is confidently holding a violin and bow supported by his left arm as his right arm is around the shoulder of the shorter man, the *dudák* (bagpiper). The *dudák* is wearing what appears to be a jacket modeled on the fashionable *Chodská kazajka* (Chod jacket). Printed across the photograph are two stylishly written autographs of the musicians as well as the year “1917.” Below the photograph are the first three bars of the Czech national anthem, *Kde domov můj?* The following information is printed on the reverse “*Česká muzika dudácká: / Karel Michaliček, dudák, / Vratislav Paprštějn, houdek*” and written in pencil is, “*V upomínka na den 29./VI./18./ při ohrdáchí besedě v / Hořovicích.*” Another series of three promotional postcards dating from same period are of the *dudák* Rudolf “Ruda” Anděl (1870-1930). Rudolf Anděl was a graduate of the Prague Conservatory where he studied violin,<sup>11</sup> but in the photograph he is seen posing in *kroje* similar to that worn in *Chodsko* with his *dudy*. He promoted himself as the *I. ČESKÝ KONCERNÍ DUDÁK* (First Czech Concert Bagpiper) and always indicated an address in Prague.<sup>12</sup>

### Wolfgang Šteffek – Bagpipe Maker

All three photographs of the *dudáci* (bagpipers) -- Šnabl, Michaliček, and Anděl -- share a common denominator. Their *dudy* with which they posed are identifiable as being made by the same maker, Wolfgang Šteffek (1842-1923), who lived in Újezd, near Domažlice. This village is a special place in *Chodsko*, because the farm of the legendary *Chod* leader Jan Sladký Kozina is preserved there. The historical novel *Psohlavci* by Alois Jirásek is a work in which Kozina’s best friend, Jiskra Řehůřek, is a bagpiper. The novel, as well as the opera composed by Karel Kovařovic, are works woven of strands of fact and myth, which has resulted in a web of beliefs that has solidly placed *Chodsko* in the psyche of the Czech people.

Šteffek’s workshop was not far from the revered Kozina farm. A key figure of folklore in *Chodsko*, Rudolf Svačina (1900-1997) wrote that “All the bagpipers in *Chodsko* in the second half of the nineteenth century always had bagpipes from Šteffek. When a bagpipe was giving trouble or needed repair,

they [bagpipers] were always guests [at the Šteffek home].”<sup>13</sup>

After the death of Wolfgang “Bolfík” Šteffek in 1923, the tradition of making bagpipes continued in Újezd. His son Wolfgang “Vuk” Šteffek carried on making bagpipes that are still admired by contemporary bagpipe makers for their aesthetic design and workmanship. After the death of the elder Šteffek, an article written by Ladislav Rutte profiling his contributions, appeared in the ethnographic magazine, *Český lid*. Rutte reveals a number of interesting facts about Šteffek’s abilities as a craftsman. In addition to making bagpipes, Šteffek was also a maker and repairer of clocks, as well as the long-handled axe called the *čakan*, a symbol of the *Chod* people.<sup>14</sup> As valuable as the article is in providing an insight into Šteffek’s life and contributions, it is also enlightening concerning the bagpipes that he made.

### ***Dudy vs. pukl***

Rutte stated that “Bolfík” Šteffek principally made two distinct sorts of bagpipes, *dudy* and *pukl*:

From his hands came two types of ancient bagpipes....The first more ancient, called in *Chodsko* by its own name *dudy*, mouth-blown, tuned in high keys, mostly in G major, C major and D major, and the second, newer type called the *pukl* with a *huková* [drone] pipe that went over the shoulder [of the player], with bellows, and in E-flat major. And it was nearly impossible to find two instruments that were exactly the same. Each had its own special character.<sup>15</sup>

The *pukl* is the version of bagpipe with which Šnabl is posing. In contemporary Czech, the *pukl* is habitually called *dudy*, the word that was once, ironically, reserved for the mouth-blown type. Other terms that are used instead of *pukl* today include *české dudy* (Bohemian or Czech bagpipes) and *chodské dudy* (Chod bagpipes). These terms indicate close associations with Bohemia and *Chodsko*, even though the origins of this particular configuration of bagpipe appear to have come from outside the Bohemian border. The oral history of the *Chodsko* region and evidence of the *pukl*’s development having taken place in Germany strongly suggest that the *pukl*’s origins can be found in Bavaria and other parts of present-day Germany:

Honza [Jan Kobes] said that at the beginning his father still played on the mouth-blown *dudy* (the bag was blown up with air from the mouth), but later he only played on the *pukl*. Apparently, it [the *pukl*] was brought to the region [*Chodsko*] by some *šlejiř*<sup>16</sup> from Bavaria. The *pukl* proved itself. Being that it was not nearly as strenuous [to play] it replaced the *dudy* completely.<sup>17</sup>

Most folklorists and scholars, including Zdeněk Bláha and Jana Eksteinová, support the previous testimony in their own writings.<sup>18</sup>

The *pukl*, as it was known in *Chodsko*, is essentially a development of the *polnischer Bock* (Polish Goat), which was played in and apparently developed at the courts centered in Dresden, Württemberg, Weimar and elsewhere.<sup>19</sup> Evidently the *polnischer Bock* was a development of the *Grosser Bock* (large goat), as depicted in the early seventeenth century by Michael Praetorius,<sup>20</sup> having incorporated bellows and a “bent” drone that hung over the player’s shoulder. The *polnischer Bock*, during the Baroque era, was a visually elaborate bagpipe. It lost most of its extravagant features, such as a goat’s head, tail and four legs, in exchange for more modest representative elements during the Classical Era. By the time the “Classical” *polnischer Bock* was adopted in the middle of the nineteenth century in *Chodsko*, it had essentially been in the form in which it is played today, for approximately 100 years.

### Performance practice

The photograph of Šnabl and Ludvík verifies aspects of performance practice regarding both the violin and *pukl* that are no longer in vogue. One of these involves the practice of tying down each of the strings of the violin, with a resulting string length sounding a minor third higher than standard tuning.<sup>21</sup> This practice is similar to the use of a capo on a guitar. It allowed the fiddle player to have four open strings more suitable for playing in the style of the time. This is a style where on occasion the fiddle player could accent, both rhythmically and harmonically, by playing momentarily the lowest open string, a B-flat, a note belonging to the tonic and dominant chords. Only two more photos, both included in the photographic section of Jan Eksteinová’s “*Vývoj hry dudáckých muzik na Chodsku (The Development of Bagpipe Music in the Chod Region)*” where the capo-like device is clearly visible, have been located. One photo (number 9) was taken in 1921 of a quartet in from *Chodsko*, in which the fiddle player, Josef Pelnař (1853-1934), a weaver from Luženice, was playing in Hronov for the observance of the seventieth birthday of the author of *Psohlavci*, Alois Jirásek. Another photo (number 14), apparently taken before World War II, is of the bagpipe band of Jiří Kajer. The fiddle player in this group, identified as Oldřich Královec (1915-1967), is utilizing a capo-like device. According to Eksteinová, this technique was used by fiddle players in *Chodsko* until the 1950s.<sup>22</sup>

The practice of using a stringed-capo relates to a tradition of playing a type of violin that was especially constructed to be played with bagpipes. Compared to a normal violin, these violins had shorter necks and smaller bodies. Often the f-holes were located in non-traditional positions. They are called in Czech *krátké housle* (short violins), *dudácké housle* (bagpipe violins)<sup>23</sup> or *housle s krátkým krkem* (violin with a short neck).<sup>24</sup> They are relatively rare; it is doubtful that more than thirty original examples exist.<sup>25</sup>

While there has been a small revival of the use of the short-necked violin, primarily by the group Posumavská Dudácká Muzika based in Strakonice, the violin which the group utilizes is unlike the historical Bohemian

short-necked violins. All surviving short-necked violins have bodies approximating three-quarter or half size violins. The short-necked violin played by Posumavská Dudácká *Muzika* is simply a full size violin that has had a shorter neck substituted for the original. Although it is possible that a full sized violin with a shortened neck was traditionally played in Bohemia, there is no evidence to support this; there are no historical examples of full size violins with shortened necks. If the sound of a full sized bodied violin was desirable, it would have been more economical to tie down the strings of a factory made violin, as was practiced until the middle of the twentieth century in Chodsko.

With the introduction of the double bass into the bagpipe bands of Chodsko, ca. 1950,<sup>26</sup> it then became the primary source of harmonic and rhythmic support. This is possibly one of the reasons for the demise of the tradition of tying down the strings on a violin as this role of the fiddle player was no longer required.

The photograph of Šnabl in America is also helpful in understanding the performance practice of playing the *pukl* ca. 1920. Since then, one aspect of playing the *pukl* has certainly changed in Chodsko. This is in regard to how each note of the chanter is tuned. Currently, each of the tone holes of the chanter of the *pukl* played in Chodsko may be fine tuned with the aid of a tuning screw that protrudes into the opening of the tone hole. If the tuning screw is turned out, the opening becomes larger and the pitch rises. The opposite is true when the screw is turned inward; the pitch becomes lower. It is a system that is simple and effective. Before the adaptation, attributed to Jakub Konradý<sup>27</sup> in the 1960s, a different technique to fine tune each note of the chanter was traditionally used. In the past the bagpipers adjusted the size of the holes working and shaping beeswax in the hole's opening. Certainly this is how Šnabl tuned his bagpipes, and possible visual evidence for this is the chain or string draped across the side of the face of the wooden head. The purpose of this is not certain, but it is suspected that on one end of the chain or string there may have been a tool used for shaping the beeswax near the opening of the tone holes.

The chanter of the *pukl* is not completely unlike the chalemieu, the predecessor of the clarinet. Some early chalemieaux had no keys<sup>28</sup> but gradually more keys were added to both chalemieaux and clarinets. Although modern players of the *pukl* do not play chanters with any keys, there was a time when makers such as Wolfgang Šteffek, the maker of Šnabl's *pukl*, added keys to the chanters. The chanter of the *pukl* that Šnabl played appears to have had one key.<sup>29</sup> The key, which runs along the top half of the chanter, covers a hole at the top. Josef Režný, a bagpipe authority in the Czech Republic, documented a similar example, also made by Wolfgang Šteffek, in the village of Miloňovice in South Bohemia.<sup>30</sup> Režný wrote that this key was probably used to play the note d<sup>2</sup>. One example of a *pukl* with this d<sup>2</sup> key, made by Wolfgang Šteffek, is on exhibit at the ethnographic museum in Plzeň.

**The Memorable American Tour**

The depth of the enigma of the passage discovered in Dvořák's book and the photograph was not revealed until I visited Josef Kuneš, music specialist at the Jindřich Jindřich Museum in Domažlice. He pointed out a passage by Vladimír Baier in a recently published book:

Included in this period is the creation of an instrumental duo in Domažlice that consisted of graduates of the Prague Conservatory. It comprised of Joseph Schnabel, who graduated in the discipline of organ playing, played the bagpipes [*pukl*] and Ondřej Ludvík played the violin. After Christmas 1919, they came to America, where they carried on, especially among compatriots, with bagpipe music. They did not return home.<sup>31</sup>

Mr. Baier used a reliable source for this information that linked the two men on the photograph given to me by Evelyn Schleis-Roesler with interesting activity. A local publication, *Posel od Čerchova*, periodically printed reports of the performances of Ludvík and Šnabl in America, including a list of towns and cities visited as well as the number of performances. The "Artistic Company" was "directed by" and "managed by"<sup>32</sup> Jos. Sinkule of Omaha.<sup>33</sup>

New York

New York 5<sup>34</sup>, Astoria 1

New Jersey

Newark 2

Maryland

Baltimore 3

Pennsylvania

Pittsburgh 2

Ohio

Cleveland 8

Illinois

Chicago 6<sup>35</sup>, Cicero 2<sup>36</sup>

Wisconsin

Racine 2, Milwaukee 2, Manitowoc 2, Melnik 1

Minnesota

70 *KOSMAS: Czechoslovak and Central European Journal*

Montgomery 2, Veseli 2, Lonsdale 2, New Prague 1, St. Paul 2, Owatonna 1

Iowa

Spillville 1, Protivin 2, Solon 1, Cedar Rapids 2

South Dakota

Tyndall 2, Tabor 3<sup>37</sup>

Nebraska

Niobrara 1, Lynch 1, Spencer 1, Verdigre 2, Dodge 2, Clarkson 2, Howells 2, Mors Bluff 1, Brno 2, Schuyler 2, Ord 3, Ravenna 2, Wahoo 1, Prague 2, Linwood 1, Dwight 2, Brainard 2, Weston 2, Crete 2, Wilber 3, Table Rock 3, Swanton 1, Milligan 2, South Omaha 1, Omaha 1, Lincoln, Nebraska 3

Iowa

Clutier 2, Vining 1, Solon 1, Cedar Rapids 2, Swisher 1

Chicago (break in tour)

Wisconsin

Taus 1, Kellnersville 2, Maribel 1, Melnik 2, Tischmills 3, Stangelville 1, Manitowoc 1, Pilsen 1, Slovan 1, Kewaunee 1

The group had one concert in Stangelville, Wisconsin. This part of Wisconsin was settled in the mid-nineteenth century by kinsmen Bohemians from Chodsko. It is likely that many in the Stangelville area were familiar with either the *dudy* or the *pukl* as one of the locals, Jiří Rajšlager (George Rajslager) (1844-1899), played in the region during pioneer days. "One of the pioneer bands was one in which Wencil Pivonka played the clarinet, Joseph Webber the fiddle, George Raislager played the Dudy [sic], an instrument similar to the bagpipe."<sup>38</sup> This quote demonstrates that the standard combination of these three instruments, called *malá selzká muzika* (Small country band) had existed in Wisconsin during pioneer times. For approximately a decade, another immigrant from Chodsko who may have been a bagpiper in Wisconsin during the 1850s and 1860s pioneering times was Bedřich Schleis. Joseph Schleis of Lincoln, Nebraska, maintained that his great-grandfather, Bedřich Schleis (Šlajs), played the *dudy* (or *pukl*). Bedřich Schleis was born 26 June 1818 in Domažlice, married Maria Kobes, and moved to Havlovice, a village situated just west of Domažlice. In the 1850s they emigrated to the United States and lived in the Manitowoc, Wisconsin area before moving to Saline County, Nebraska (near or in Swan City), in August of 1869.<sup>39</sup>

Perhaps the only oral record of utilizing the string-capo in America is

from ninety-year-old Leon Blahnik (born 1920) of Two Rivers, Wisconsin. He recalls that this father told him when he was about ten years old that there was a bagpiper and violinist in the area.<sup>40</sup> The violinist tied down the strings with twine (string?).<sup>41</sup> Since this story was related to the young Leon Blahnik around 1930, it is difficult to ascertain if Franta Blahnik was describing the playing of the pioneer fiddle player, Joseph Webber or the touring Ondřej Ludvík cited as playing in the nearby Manitowoc area in the following passage. “Immediately after the war [World War I] the Domazlice bagpipers, Snabl and Ludvik came to Manitowoc with first class Chicago artists, Prokop, Zdenkova and Kalous and their performance was truly artistic. The Director was Jos. Sinkule of Omaha.”<sup>42</sup>

Documents confirm the arrival of Šnabl and Ludvík in the United States. The “STATES IMMIGRATION OFFICER AT PORT OF ARRIVAL” record indicated that both Šnabl and Ludvík intend to visit friends at 2603 (or 2803?) So. Lawndale, Chicago, Illinois. In the “FOURTEENTH CENSUS OF THE UNITED STATES: 1920 – POPULATION,” Frances Adamek, 23, is single and employed at an electrical shop doing bench work. She was living as a boarder at 2603 So. Lawndale. Probably, this is the same individual as the F. Adamek mentioned as a singer on the tour with Šnabl and Ludvík in an article published in the *Hlas lidu* (New York).<sup>43</sup> There is a slight discrepancy however; the Frances Adamek in the census report is listed as being born in Bohemia, while F. Adamek is mentioned as being American born in a newspaper article appearing in the 29 April 1920 edition of the *Tabor Independent* (see below). Despite this discrepancy, this is almost certainly the same person.

### The Recordings

The actual arrival date of Šnabl and Ludvík to New York is unknown, but it must have been before 4 February 1920 as Pepa [Josef] Šnabl and Ondřej Ludvík are listed in the Encyclopedic Discography of Victor Recordings [EDVR] as having recorded four different songs on that day (the titles appear on the EDVR website), “Směs českých národních tanců,” [sic] “Bohemian folk songs and “Andulko and Sousedská z českých písní” [sic]. They had a second recording session on 17 February 1920 recording four more songs, “Na Luženci jaloveček,” “Na rozloučení [sic]”, “Česky dudácký tanec [sic]” and “Zadny nevi co pou damazlice [sic].” On this day, the pioneering saxophonist, Rudy Wiedoeft, was recording at the Victor studios in New York as well. Apparently, only one commercial recording came of new arrived immigrants’ efforts, the 78 rpm Victor record 72654. Interestingly they were identified on the label as “Bagpipers of Strakonice” and not “Bagpipers of Domažlice” as they were usually referred to on their tour announcements. Perhaps this was a marketing tactic by Victor since Strakonice has been and continues to be more closely associated with bagpipes than Domažlice.

The text of the record label is documented in Dick Spottswood’s, *Ethnic Music on Records: A Discography of Ethnic Recordings Produced in the United States, 1893-1942*.<sup>44</sup>



Směs Českých Národních Tanců {Medley of Bohemian Folk Dances}  
 (Český Dudácký Tanec) (arr Pepa Šnabl)  
 Ondřej Ludvík – violin, Pepa Šnabl – bagpipe  
 Victor 72654

One side of this recording was re-released 6 April 1993 by Heritage (U.K.) in CD format on an anthology of ethnic bagpipe recordings, *The Ace & Deuce Of Piping 1906-1947*. In the track listing the artists are listed as Pepa Šnabl & Ondřej Ludvík.<sup>45</sup> It is clear from this recording that these were indeed virtuosic musicians. Josef Kuneš, a highly regarded folklorist in the Chodsko and one of only three people to have ever taught the *pukl* at the music school in Domažlice, praised their artistry. “It is at this time, amazingly brilliant, everything is in tune, which at that time was not a given and they were very well rehearsed. It is recognizable that both were graduate musicians of the conservatory. Variations and interludes are their own. I think they wrote these [variations] in advance, but I’m not sure.”<sup>46</sup>

Recently, Kuneš dedicated an entire edition, “*Josef Schnabl, dudák za velkou louží*” (“Josef Šnabl, Bagpiper on the Other Side of a Big Puddle”) of the radio program *Špalíček lidových písní* to the activities of Josef Šnabl. This program was produced by Český rozhlas in Pilsen and broadcast on 27 July 2010. The URL for this 26 minute 53 second broadcast is <http://www.rozhlas.cz/default/default/rnp-player-2.php?id=2106116&drm=1> and includes the recording of Šnabl and Ludvík of “Směs Českých Národních Tanců” as recorded on 4 February 1920. This recording is presented at approximately the 13 minute 11 second mark.

#### **Tour Promotion and Review**

A tour of the proportion outlined above would have taken a significant amount of organization. Apparently Joseph Sinkule of Omaha, Nebraska was responsible. Advertisements were placed in Czech-language newspapers announcing the performances.

Since first reading the short passage about the “Klatovy bagpipers” in the History of South Dakota Czechs compiled by Josef Dvořák there was another development that would potentially bring understanding to the enigmatic statement that started my journey of research. Besides publishing the book about Czechs in South Dakota, Dvořák also published the weekly newspaper *The Tabor Independent*. At one of the Tabor Czech Days celebrations held annually in June, I spoke to JoAnn Stepanek Relf, a grand-daughter of Dvořák. She revealed that the family still retained a complete set of back issues of the publication. Soon after this meeting, she placed these documents in the Archives and Special Collections department in the University of South Dakota’s (Vermillion) Library, making them available to the public for research. The time spent searching produced results included the discovery of an enlightening review of the concerts in Tabor. The text was presumably written by Dvořák, who was an accomplished musician:



Figure 2. Advertisement from Chicago newspaper, *Denní hlasatel* 11 March 1920<sup>47</sup>

The Bagpipers from the province of Chod, Bohemia, have entertained the people of Tabor last Friday, Saturday and Sunday. Owing to the bad weather and worse roads, the attendance was larger than expected. Mr. Schnabl, the bagpiper, who also is a fine pianist, rendered several of his own compositions, which were well received. Miss Zdenek, who at one time was a vocal instructor in a conservatory of music in Chicago, sang Chodish folk songs in a very characteristic and typical manner, to the accompaniment of the bagpipe, thus bringing before us a fragment of Bohemian life from the mountainous region of chod. Upon request she also rendered a humoristic American song at her own piano accompaniment, thus showing at once that she is also an accomplished pianiste [sic]. Miss Adamek also sang beautifully in a sweet and well modulated soprano. Both these ladies are residents of Chicago and were born in this country. Mr. Prokop has easily proven that he is an actor and his efforts were applauded. Mr. Schnable and Mr. Ludvik came to this country from Bohemia three months ago, the latter named having deserted the Austrian army as hundred [sic] of thousands of other Czechs and had gone through all of the campaigns of the Czechoslovak army in Russia during the world war, and

in our opinion a short talk on his experience if embodied in their program would be well received. Mr. Prokop has been in this country the past eight years and played with the Ludvík Theatrical Company of Chicago for a number of years. Sunday after the program the Company was entertained at the home of Mr. And Mrs. J. A. Wagner,<sup>48</sup> and Monday left for Niobrara and other points in Nebraska. They intend to visit Tabor next fall.<sup>49</sup>

According to the 20 March 1920 edition of *Posel od Čerchova*, Ondřej Ludvík was a graduate of the Prague Conservatory and then was in Russia six years, during which time he played in the Вольный театр (Free Theater) in Moscow. In October of 1918 he returned to free Bohemia. No mention is made of his service in the Czechoslovak Legion. From the above report from Tabor, South Dakota we learn that there were others in this troupe besides Šnabl and Ludvík. The actor Jiří Prokop, born in Liberec, was also a Czechoslovak legionnaire. "In 1912, [Prokop] came to the United States and was soon engaged by the Ludvík Stock Company, which had arrive Chicago some two decades earlier and was playing regularly in thatlia theater [sic] and was the best known in the United States. At the first Chicago World Fair in 1893, the Ludvíks gave for the first time Smetana's opera the 'Bartered Bride.' 'Jiří' (George) Prokop soon played leads in various musicals, comedies, farces, dramas, etc. and had a large following. At the height of his popularity, World War I broke out and in the 1918 George enlisted in the Czech unit of the French legionnaires in the war that brought freedom to his native land."<sup>50</sup>

Three years after the tour Prokop married Libuše Zdenek, a graduate of Chicago Musical College, where she had majored in voice, piano and dramatics. Already in 1915 she was engaged not only by the Ludvík Company in Chicago but in many cities having Czech communities. She was also on the tour in 1920 and is mentioned in the concert review of the Tabor performances. Her interpretations of Chod folksongs were praised and she was encouraged to sing many encores during the performances with Šnabl and Ludvík. In published reports sent back to Bohemia it is stated that she wore the Bohemian national dress from Chodsko (*Chodský kroj*) during the performances.<sup>51</sup>

#### **Josef Šnabl's Life After the Tour**

What happened to Šnabl and Ludvík after the tours? Nothing has been discovered of the activities of Ondřej Ludvík, other than that he did not return to Domažlice for any length of time. Josef Šnabl was apparently very active after the tour, but with the advent of sound films in the late 1920s, Šnabl played less in the movie theatres. Coinciding with the end of silent films in the early 1930s, Šnabl's name appears in an announcement that was printed three times<sup>52</sup> in the *Chicago Daily Tribune*. On Thanksgiving Day 26 November 1931 it was possible to read on page 14 an advertisement placed by the Wurlitzer music store, located at 329 S. Wabash Avenue, for new accordions

with 50 free lessons. In the testimonial, Gladys Kasak,<sup>53</sup> a young Czech-American, writes: "I bought my accordion at Wurlitzer's a few months ago and now play for parties, entertainments and banquets. One month I received \$51.00. I am taking lessons from one of Wurlitzer's teachers, Prof. Snabl-Antes<sup>54</sup> and expect to play like he does some day. [signed] Gladys Kasak"<sup>55</sup>

In the early 1930s, Josef Šnabl was apparently composing. This is corroborated by the publication of the "City of Promise. 1934 Century of Progress Song" by Vitak-Elsnic Co. in Chicago in 1934. Šnabl wrote the music for the song while the Czech text was composed by Vasek Niederle with the English translation by Libushka Bartusek.

According to the obituary, Šnabl seems to have continued playing the accordion with his trio at the Old Prague restaurant in Cicero. He also appeared as an accordionist at some functions:

Members of the Bohemian Woman's Civic club, under the "Cheer" comes [*sic*] at noon tomorrow when Mrs. Albert Kimmel, social chairman, has planned for the serving of a Bohemian dinner topped off by famous Czech pastries. After the meal, there will be a program of music and song which has been arranged by Mrs. J.V. Welcl, program chairman. One of the artists will be Joseph Snabl-Antes, accordionist, a graduate of Prague Conservatory of Music.<sup>56</sup>

A photograph of the sixty-year-old Šnabl appears in the 26 December 1957 issue of the *Chicago Daily Tribune* as part of an article reporting on a Christmas party given by the president of the American Federation of Musicians Union, James C. Petrillo. Apparently, at this time Šnabl was blind and was one of "about 40 blind musicians in Chicago locals 10 and 208 and members of their families" that attended a party that included an appearance by Duke Ellington and cowboy singer Bob Atcher.

From the newspaper article about the Christmas party for blind musicians, we can assume that Šnabl was a member of the American Federation of Musicians (AFM). He probably had little choice and would have had to join the AFM if he was going to engage in any professional music making. Nevertheless it would have been interesting to have the old Chod bagpiper, Jan Kobes, meet his younger colleague. Šnabl would have certainly known Kobes before he left Domažlice to go to America. Playing for money was apparently not a priority for the elder Kobes. Zdeněk Bořek Dohalský wrote regarding Kobes in the 20 April 1929 edition of *Lidové noviny*, "The old *pukl* player knew very well that music cannot be bought, it can only be shared with people."<sup>57</sup>

### Conclusions

This article represents journeys of life, musical performance and research. The entire process of learning about the details of the trip and the lives of the participants probably does not differ significantly from the processes

that other researchers experience. Research often starts with a short reference, often with incorrect detail, which grows into web of information and contacts revealed on their own schedule. Even with the great strides that have been made in the information age, almost all of the information included in this article was done as a result of relationships developed in face-to-face situations. The Internet is a powerful tool, but one of the most important aspects of research, going to places and meeting people, cannot be cast aside.

Sharing music with Czech-American communities was assuredly a memorable event for Šnabl and Ludvík as well as for the others involved. A similar tour probably had not taken place previously and is unlikely to take place again. The stories of Josef Šnabl, Ondřej Ludvík and the other artists reflect the times in which they lived. The events surrounding the Great War probably ended chapters and began new ones in the lives of Šnabl and Ludvík as it did for countless others. In this instance, two men, who were highly trained, left "home" and used their skills in a new country to better the lives of others through their music and talents. The end of Josef Šnabl's life was expressed by J.V. Welcl in poetic fashion, "Joey, you played your last song and now sleep quietly and rest after life's tribulations."<sup>58</sup>

#### Acknowledgments

I wish to thank the following individuals for their comments and suggestions: Roger Buckton and Elaine Dobson of the University of Canterbury, Christchurch, New Zealand; Paul Nemecek, Czech & Slovak American Genealogy Society of Illinois, Chicago, Illinois; Evelyn Schleis-Roesler, Lincoln, Nebraska; Josef Kuneš, Domažlice, Czech Republic; David Muhlena, Librarian, National Czech and Slovak Museum and Library, Cedar Rapids, Iowa; and Daniel Daily, Archives and Special Collections Librarian, University of South Dakota, Vermillion, South Dakota. All have contributed to the fruition of this article. If any *Kosmas* reader has any information concerning any of the artists mentioned in this article, particularly Josef Šnabl or Ondřej Ludvík, or any member of the tour or the tour itself in 1920, I would appreciate being contacted at ceskydudak@yahoo.com.

#### NOTES

1. Various spellings of the name Šnabl appear in sources and are unavoidably reflected in this article. Other forms are Šnábl, Shnabl, Snabl, Snable, Schnabel, Šnabl-Antes, and Snabl-Antes. At the top of the first page of the manuscript to his "Mass in F" he wrote his name, "JBSchnabl."

2. J.V. Welcl, "Nad skolem přítele - Josef Šnabl-Antese [About a deceased friend]," *Denní Hlasatel* (Chicago, September 14, 1962). "Dozněly poslední akordy životní písně chodského muzikanta, Josef Šnabl-Antese." Paul Nemecek of the Czech & Slovak American Genealogy Society of Illinois located and shared this obituary.

3. See Figure 1. This is a photograph that includes an example of the

bagpipe most commonly called *dudy* in Czech today.

4. Welcl, “Nad skolem přítele.” “na 200 koncertů chodské hudby a zpěvů.”

5. Josef Dvořák, *Dějiny Čechův ve státu South Dakota* (Tabor, South Dakota, 1920), 143. Translation by Laddie E. Kostel. The original Czech text, page 88, “Klatovští Dudáci bavili pod řízením p. Sinkule naše obecnostovo po tři dni a s úspěchem, ač počasí bylo hanebné, mohli býti spokojeni.”

6. Rudolf Svačina, *Dudáci a dudácká muzika na Chodsku* [Bagpipers and bagpipe bands in Chodsko] (Domažlice: Okresní národní výbor, 1990), 21.

7. *Český svět*, 1913. “Koncem března t.r. zemřel v Tlumačově známý a poslední dudák chodský Jan Dufka zvaný Salka [At the end of March this year, the well-known and last Chod bagpiper, Jan Dufek known as Salka, died in Tlumačov]”

8. Jana Eksteinová, *Vývoj hry dudáckých muzik na Chodsku* [The development of bagpipe music in Chodsko] (Pilsen: Pedagogická Fakulta v Plzni, 1982), Appendix section 2, page 6.

9. Rudolf Svačina, *Dudák Hančl* [Bagpiper Hančl] (Domažlice: Rudolf Svačina, 1990), 22.

10. Svačina, *Dudáci a dudácká muzika na Chodsku*, 28.

11. Josef Režný, *5000 let s dudami* [5000 Years with Bagpipes] (Prague: Aula, 2004), 116.

12. On two versions of the promotional postcards, his address would appear as “PRAHA – VYŠEHRADEK” and in one example it appeared as “Praha VI., Neklanova 7”.

13. Svačina, *Dudáci a dudácká muzika na Chodsku*, 33. “Vždyť všichni chodští dudáci v druhé polovině 19. Století měli dudy od Šteffka a byli jeho stálými a častými hosty, když pukl zlobil a potřeboval opravy.”

14. Ladislav Rutte, “Bulfik Štefek, výrobce chodských dud v Oujezdě u Domažlic,” *Český lid* 24 (1924): 184.

15. Ibid., 183. “Z jeho rukou vycházely oba typy starodávného nástroje, které jsou zachyceny na připojených obrázcích. První starobylejší, zvaný na Chodsku vlastním názvem ‘dudy’, nadýmaný ústy, laděný ve vyšších tóninách, poněvíc v g-dur, c-dur, a d-dur, druhý novější zvaný ‘pukl’ s ‘hukovou’ trubicí přes rameno, nadouvaný měchem, v es-dur. A bylo ztěžší nalézt dva úplně stejné nástroje. Každý měl svůj zvláštní ráz.”

16. A *šlejiř* was a person who wandered, sharpening knives and scissors, repaired pots. He also sold small items for general use/mouse traps/etc. This interpretation is courtesy of Karel Kašpar, a native of Moravia, who now lives in Christchurch, New Zealand. Michael Vereno, of Salzburg, Austria suggested that the *šlejiř* may have been *Jenische*. The *Jenische* in the nineteenth century were a nomadic people, occupied with activities such as knife sharpening and repairing various vessels, living in German speaking parts of Central Europe. These activities are consistent with the definition of *šlejiř* as proposed by Mr. Kašpar. In other contexts, “*šlejiř*” is defined in Czech as very talkative person.



17. Svačina, *Dudáci a dudácká muzika na Chodsku*, 21. "Honzda nám vpravoval že táta hrával zpočátku ještě na původní nafukovací dudy /měch se nadýmal ústy/, ale později hrál už jen na pukla. Přinesl prý ho do kraje nějaký šlejiř z Bavor. Pukl se osvědčil. Hráni na něj nebylo zdaleka tak namáhavé, a tak brzy dudy úplně vytlačil."

18. Zdeněk Bláha, *Sto kusů pro sólo a duo dudy* [One Hundred Solos and Duets for Bagpipes] (Domažlice: Okresní kulturní středisko Domažlice, 1990), 3. Eksteinová, *Vývoj hry dudáckých muzik na Chodsku*, 28.

19. I would like to acknowledge the following individuals for information that has deepened my understanding of this topic: Samantha Owens, The University of Queensland; Janice Stockigt, University of Melbourne; Christian Ahrens, Schrifzug Ruhr-Universität Bochum and Michael Vereno, Salzburg. For an excellent published introduction to the topic of the *polnischer Bock* consult, Samantha Owens, "Gedanken für ein ganzes Leben' Polnischer Bock music at the Württemberg court c1730," *The Consort* 54 (1998): 43-56.

20. Michael Praetorius, *The Syntagma Musicum of Michael Praetorius Volume two DE ORGANOGRAPHIA First and Second Parts Plus All Forty-two Original Woodcut Illustrations from Theatrum Instrumentorum In an English Translation by Harold Blumenfeld* (New York: Da Capo Press, 1980), XI.

21. Eksteinová, *Vývoj hry dudáckých muzik na Chodsku*, 34.

22. Ibid.

23. Ibid.

24. Daniela Urbancová, *Egerländer Volksmusikanten mit Dudelsack und Kurzhalsgeige: ein Beitrag zum musikalischen Brauchtum des Egerlandes* [Cheb folk musicians with bagpipes and short-necked violin: a contribution to the musical traditions of the Cheb region] (Prague: Editio Bärenreiter Praha, 2002), 9.

25. Daniela Urbancová, once head of the department of musical instruments at the Czech Museum of Music in Prague, included detailed information for twelve of the surviving instruments in her thesis, *Egerländer Volksmusikanten mit Dudelsack und Kurzhalsgeige*.

26. Eksteinová, *Vývoj hry dudáckých muzik na Chodsku*, 35.

27. Vlastimil Konrády, e-mail message to author, August 10, 2010. According to Vlastimil Konrády, long time teacher of the *pukl* at the music school in Domažlice, the addition of the screws to tune each tone of the chanter occurred in 1965 or later after the return of his father, Antonín Konrády, from a solo competition in Llangollen, Wales. It was so hot inside the tent where the competition was held that the wax did not reliably stay in place. Antonín told his uncle, Jakub Konrády, the well-known maker of bagpipes, these difficulties. The maker then began to add tuning screws to each tone hole of the chanters of his bagpipes.

28. Albert Rice, *The Baroque Clarinet* (Oxford: Clarendon Press, 1992), 24.

29. This detail was brought to my attention by Michael Vereno of



Salzburg, Austria

30. Josef Režný, *Po stopách dudáků na Prácheňsku* (Strakonice: Muzeum středního Pootaví Strakonice, 2004), 185-188.

31. Vladimír Baier, "Dudácká hudba a zpěváci na Domažlicku [Bagpipe music and singers in the Domažlice region]," in *Český les : příroda, historie, život* [The Bohemian Forest: Nature, history, life], 1st ed. (Prague: Baset, 2005), 642. "Do tohoto období patří i vznik domažlického instrumentálního dua složeného z absolventů pražské konzervatoře. V něm Josef Schnabel, který ukončil školu v oboru hry na varhany, hrál na dudy a Ondřej Ludvík na housle. Po Vánocích roku 1919 dojeli do Ameriky, kde dál provozovali, zejména mezi krajany, dudáckou hudbu. Domů už se nevrátili."

32. Welcl, "Nad skolem přítele."

33. This is very likely Joseph Sinkule, whose musical activity reflects that of someone who may have put together a tour such as the subject of this article. His biography is outlined in the compilation by in Vladimír Kucera, *Czech Music in Nebraska* (Lincoln: Vladimír Kucera, 1980), <http://www.unl.edu/Czechheritage/CzechMusic2.htm>. (accessed 29 July 2010). The grandson of Joseph Sinkule, Gene Sinkule, was contacted and was requested to ask his father, Joseph Jr., if he had any recollection of his father's management of the tour. The response did not confirm involvement of this Joseph Sinkule but did not eliminate the possibility either. "Joe [Jr.] recalls his dad as being a promoter of some sort in days past but has no clear memory of any details." Jeff Janda, e-mail message to author, October 2, 2007.

34. (6 January 1920?) Four of these performances were at the Dělnická-Americká Sokolovna. The last of these four performances took place on 11 February 1920.

35. Sokol Chicago, S. Kedzie Ave., 11-12 March 1920, and Č.S.P.S., 18<sup>th</sup> and May St. 15-16 March 1920.

36. Sokol Karel Jonáš, 17-18 March 1920.

37. 23-25 April 1920.

38. *Centennial, 1857-1957, Montpelier Township, Kewaunee County, Wisconsin: 1982 update* (Algoma: Montpelier Centennial Committee, 1982), 30.

39. Evelyn Schleis-Roesler (Lincoln, Nebraska), telephone conversation with author, August 2, 2010.

40. Leon's father was Franta Blahnik. He played many instruments but was principally known for playing the E-flat tuba.

41. Leon Blahnik (Two Rivers, Wisconsin), telephone conversation with author, 4 August, 2010.

42. Frank Benes, *Czechs in Manitowoc County, Wisconsin: from 1847 to 1932* (Manitowoc: Manitowoc County Historical Society, 1979), 36.

43. This article appeared in the April 8, 1920 edition of *The Tabor Independent* apparently to create interest for the artistic company's visit to Tabor later in the month.

44. Richard K. Spottswood, *Ethnic Music on Records: A Discography of Ethnic Recordings Produced in the United States, 1893-1942. Vol 1.*

(Urbana:University of Illinois Press), 1990.

45. The correct spelling of Ondrez is Ondřej.

46. Josef Kuneš, e-mail to author, August 9, 2010. “*Je na tu dobu obdivuhodně bravurní, vesměs ladí, což na tu dobu nebylo samozřejmé, jsou velice dobře sehraní. Je z toho poznat, že jsou oba vystudovaní hudebníci na konzervatoři. Variace a mezihry jsou jejich vlastní. Myslím, že si je předem psali do not, ale nevím to jistě.*”

47. Paul Nemecek of the Czech & Slovak American Genealogy Society of Illinois located and shared this advertisement.

48. J.A. Wagner was a teller at the Tabor State Bank and lived at 112 North Lidice Street in Tabor.

49. [Joseph] [Dvorak], *Tabor Independent* (Tabor, South Dakota, April 29, 1920), 8.

50. *Pamorama; A Historical Review of Czechs and Slovaks in the United States of America* (Cicero, Czechoslovak National Council of America, 1970), 266. “In 1927 Jiří and Libuše were asked to form a theatrical group by Mr. Kinst, the president of Sokol Slávský gymnastic unit, which had just built its large building in Cicero at Lombard Ave. and 22<sup>nd</sup> St. (Later to be known as Čermák Rd. in honor of the late mayor Čermák. The building is now owned by the fraternal organization Czechoslovak Society of America.) The idea was that they should have a regular stock company with the advantages of a large auditorium and stage. The Prokops formed a group of twenty actors, men and women, and opened in 1928 with the operetta ‘The Black Eagle.’ George was called upon to become the first Czech radio announcer on station WHFC, which opened in the Slávský building at that time. For six years he broadcasted daily.

At this time the theater was very successful; Czech community life was at its height and the Prokops played to a full house with an auditorium seating two thousand. This was especially true of the popular dramatization by Libuše of serial novel running daily in the Czech newspapers. She wrote plays, took part in various types of shows, sang, and interpreted parts on radio programs.

George was a good director, having directed for the professional Ludvíks, as well as many amateur productions. He authored several Czech historical plays.

During the 1930’s, the Czechs were gradually moving to distant localities and even out of the state; the depression also made its mark so that a regular weekly theater became impossible. However, the Prokops even under these conditions presented six to ten plays annually.

In World War II George Prokop was very active in the Czech National Alliance, serving as district chairman and local leader of the Stickney branch. George passed away October 21, 1961.

Libuše is presently gathering material for her book ‘100 Years of Czech Theater in America.’ She resides in Germantown, Wis. with her daughter Vera Prokop Keller, who is married and has two daughters Gwyneth Ann and Marisa Beth. Vera played with her parents in many plays, danced profes-

sionally, and is now director of public relations at Capital Court Shopping Center.”

51. J. Welcl-Olšovský, “Chodské písně v Americe,” *Posel od Čechova*, March 6, 1920.

52. The same advertisement appeared three times in the *Chicago Daily Tribune* on November 22, November 26, and December 23, in 1931.

53. Paul Nemecek, e-mail message to author, August 16, 2010. Gladys Kasak, known as “The Little Sunshine Girl” died, August 22, 1932, before she reached her eleventh birthday. Paul Nemecek forwarded the funeral announcement that appeared in the *Denní hlasatel*, which Dolores Benes Duy provided.

54. Šnabl took the name of his step-father Josef Antes.

55. “[E]very Girl and Boy can learn to play the piano accordion,” *Chicago Daily Tribune* (Chicago, November 26, 1931), 14.

56. “This Week’s Activities of Club Women,” *Chicago Daily Tribune* (Chicago, June 13, 1948), sec. D, 5.

57. Zdeněk Bořek Dohlaský. “Zemřel chodský dudák” [A Chod bag-piper died] *Lidové noviny*, (April 20, 1929). Quoted in Svačina, *Dudáci a dudácká muzika na Chodsku*, 24.

58. Welcl, “Nad skolem přítele.”

**The *pukl* in Chodsko: The development and establishment  
of the bellows-blown *Bock* in a corner of western Bohemia\***

MICHAEL CWACH

In the Czech Republic, folkloric musical traditions that include distinctive musical instruments are observable at festivals and annual occasions in the two significant regions of the country, Moravia and Bohemia. Within the context of folklore, the concert hammered dulcimer, or *cimbál*, plays a role in Moravian identity,<sup>1</sup> and in Bohemia, distinctive bagpipes called *dudy* but historically known as *pukl*, are closely associated with smaller regions such as Prácheňsko, near the industrial town of Strakonice in southern Bohemia and in the agricultural and forested region of Chodsko in western Bohemia. The small city of Domažlice is the hub of the latter region, nestled at the foothills of the Bohemian Forest on the border with Bavaria. Although this distinctive bagpipe has become a visual and an auditory symbol of both regions, the introduction and adoption of the *pukl* appears to have taken place initially in Chodsko. The modern *pukl* is, in fact, identical in Prácheňsko and Chodsko, with the primary difference being one of performance practice: in Prácheňsko 80% or more of the *pukl* players are women, whereas in Chodsko it is unlikely that female players comprise more than 10% of the total.<sup>2</sup> Indeed, the *pukl*'s origins, technical aspects, details of performance practice, and its makers combine to make the *pukl* an instrument that can be uniquely linked to the region in which is played, Chodsko.

\*I wish to thank the following individuals: Roger Buckton and Elaine Dobson of the University of Canterbury for their guidance in preparation of this work; each of eighteen participants who collaborated with fieldwork conducted in Chodsko; Albert Rice, Samantha

Owens, Janice Stockigt and Christian Ahrens for sharing their research that has helped to outline the history of the *polnischer* Bock; Terence Dobson for the line drawings as well as Michael Vereno and other peers for their suggestions and comments.

### *General description*

The pukl is just one member of the *Bock* or billy-goat family of bagpipes that includes the *dudy* and *pukl* in Bohemia, the *gajdy* of Moravia and the Záhorie region in Slovakia, *gajdy* of the Silesian Beskids Mountains (usually mouth-blown in Slovak areas), *dudy* of the Żywiec Beskid Mountains in Poland, and related bagpipes of the northern Orava region in Slovakia. Also included are the *koziol* and *měchawa* of Lusatia, *dudy wielkopolskie*, *koziol biały* (*koziol weselny*) and *koziol czarny* (*koziol ślubny*) of Poland, and the *Dudelsack* (occasionally named *Bockspfeife* or *böhmischer Bock*) in Germany and Austria.

Bock bagpipes are either mouth-blown or bellows-blown and made in a range of sizes and keys. Equipped with heteroglot single-beating reeds, the chanter and separate drone pipe are either fully cylindrical or slightly conical. The drone pipe of various Bock types can be either straight or include an elbow angled at approximately 90°. Depending on the length and configuration of the drone, the drone rests either on a shoulder or hangs before the player. Typically, the chanter and drone pipes end with a bell-shaped section called a *Schalltrichter* (German) or *roztrub* (Czech). They are often constructed from a combination of cow horn and sheet brass. In Lusatia, some *Schalltrichter* are made of wood. These “bells” amplify the sound and partially determine the timbre of the pipes (c.f., “Horn Bells” section below for further discussion of pipe timbre). Traditionally, the air reservoir bags are made from natural materials such as goat or dog hide, though today some makers also incorporate synthetic materials.

### *The Bock in Bohemia*

The oldest depiction of Bock bagpipes being played in Bohemia is in a painting, *Bauernfest* (1605), by the Flemish painter Roelant Savery (1576-1639), court painter to Rudolf II in Prague.<sup>3</sup> The painting, which was probably rendered in Bohemia as its date falls

within the period Savery spent in Prague, includes two pipers playing large mouth-blown Bocks similar to the *großer Bock* illustrated by Michael Praetorius in *Theatrum Instrumentorum* (1620-Plate XI).<sup>4</sup> Unfortunately, the written and iconographic record is sparse between this period and the first quarter of the nineteenth century, but it seems reasonable to believe small and medium variations of the *großer Bock* as described by Praetorius might have also existed in the intervening years. So, as there was a *großer Bock*, there was in all probability a *kleiner Bock* with a possibility of an array of complement of other sizes.

#### *Bagpipes and terminology in Chodsko – dudy and pukl*

In Chodsko two primary terms are associated with bagpipes: *dudy* and *pukl*. The meaning of “*dudy*” has taken on various roles. For example, the smaller-sized *kleine Bock* bagpipes might have been known as *dudy* among nineteenth century Czech-speakers of Chodsko. Today, however, the Czech word “*dudy*” functions in a broad manner, in much the same way “bagpipe” does in English. To the modern Czech mind it often recalls the Scottish Great Highland bagpipe more than any other “native” or “Czech” bagpipe. The large bellows-blown *Bock*, normally in Eb, also commonly known as *dudy*, is taught primarily at elementary schools of arts in parts of the Czech Republic that have strong folkloric association with bagpipes. For example, in Chodsko, this instrument is taught in Domažlice and in its branch school in the village of Klenčí. These programs, taught in the framework of folklore at each of the schools, are largely responsible for the number of competent bagpipers or *dudáci* in the region. Regardless, although “*dudy*” is the term most often applied to the bagpipe played in Chodsko, this does not reflect historical usage. At one time, another term, “*pukl*,” was reserved for these bellows-blown instruments, while “*dudy*” referred to the smallish mouth-blown *Bock* bagpipes. Additionally, the word “*pukl*” lives on in Chodsko as



the local word applied to the cantankerous domestic billy-goat. It is probable that the origin of this uncommon Czech word comes from the southern German dialect words *Bockl* or *Böckle*, words that also mean billy-goat.<sup>5</sup>

However, period sources indicate that “dudy” and “pukl” were used unambiguously in Chodsko for different types of bagpipes. An excerpt from an article from *Český lid*, an early nationalistic Czech ethnographic journal, illustrates the usage of these terms during the first quarter of the twentieth century. Here, the different bagpipes known in Chodsko as dudy and pukl are highlighted in a posthumous tribute to Wolfgang Šteffek (1842-1923), one of the chief makers of these instruments:

From his hands came two types of ancient bagpipes .... The first more ancient, called in Chodsko by its own name dudy, mouth-blown, tuned in high keys, mostly in G major, C major and D major, and the second, newer type called the pukl with a drone pipe that went over the shoulder [of the player], with bellows, and in E ♭ major. And it was nearly impossible to find two instruments that were exactly the same. Each had its own special character.<sup>6</sup>

In the same vein, Bohumil Kraus (1908-1986), a well-known player of the pukl, touched upon the divergent use of each term as well as each instrument, again the mouth-blown dudy and the bellows-blown, pukl or *puklík* (diminutive form), in Chodsko:

The natural and right Chodsko music or ‘rural music’ consists of four instruments: clarinets, E ♭ and B ♭, violin and dudy, or better said puklík. This band always had the puklík; it did not have the mouth-blown dudy. It would have been very difficult to play these in the small village pubs filled with swirling smoke. Sometimes in ‘rural weddings’ the bagpiper played on both instruments. At wedding ceremonies, he played the dudy, but as soon as the wedding guests gathered in pubs to dance, the dudy was

hung on a nail and the bagpiper took up the puklík for greater sonority and strength of tone.<sup>7</sup>

Additionally, oral testimony given by Jan Kobes (1849-1929), a well-known player of the pukl in the Chodsko, also kept the distinction between the two types by means of label and configuration, that is, mouth-blown vs. bellows-blown, and further implied that the pukl was not developed in Chodsko but was introduced to the region during the middle decades of the nineteenth century.

[He] said that at the beginning his father still played on the mouth-blown dudy (the bag was blown up with air from the mouth), but later he only played on the pukl.

Apparently, it [the pukl] was brought to the region [Chodsko] by some šlejfir from Bavaria. The pukl proved itself. Being that it was not nearly as strenuous [to play] it replaced the dudy completely.<sup>8</sup>

Figure 1 is a replica of Bohemian mouth-blown dudy made by Juraj Dufek of Bojnice, Slovak Republic, and in comparison, figure 2 is a pukl made by Jakub Konrady ca.1960. This pukl has the trademark bent cow horn bells made from the horn of the Hungarian Grey longhorn cattle. In order to illustrate the size and location of the finger-holes, the chanter is turned from its normal playing position. The design of the head is one of four known styles used by Konrady.

The substitution of the dudy with the pukl likely took place within the span of a generation. It is improbable that a whole generation of players retired their dudy while adopting the pukl at the same time. It was probably the generation active in the last quarter of the nineteenth century that chose the pukl over the dudy. Today it is clear, mouth-blown dudy have fallen from favor and the bellows-blown bagpipes are firmly established as the instrument of choice. Mouth-blown dudy are rarely played in Chodsko and can be generally

characterized as being unknown,<sup>9</sup> while versions of the bellows-blown pukl are played typically in the context of folklore performances in public and private spaces.

As important as these historic distinctions are in use of the bagpipe and its terminology, the word “pukl” has fallen into general disuse in Chodsko and the word “dudy,” which once identified a small mouth-blown instrument, has become most commonly associated with the larger bellows-blown pukl. Nevertheless, additional historic, and little-used nomenclature exists for pukl and puklík. In addition to dudy, other terms are employed today in Czech, German and English. These terms include *české dudy*, *böhmischer Bock*, *tschechischer Dudelsack* (all meaning Bohemian or Czech bagpipes), *chodské dudy* (Chodish bagpipes), and *kozel* or *kozlík* (meaning billy-goat). Most of these labels indicate that the instrument is perceived as having close links with Bohemia and Chodsko. This is a valid line of reasoning, as the instrument has a noteworthy uninterrupted record in local historic tradition as well as subsequent folkloric traditions. Hence, with all of these labelling possibilities, it seems prudent for clarity in scholarship that the words dudy and pukl retain their historic distinctness. Namely, dudy is reserved for the smallish mouth-blown Bock while pukl is assigned to the larger bellows-blown bagpipe played in Chodsko today.

#### *History of the pukl before its introduction to Chodsko*

The configuration of the pukl, which in Chodsko is thought of as Czech or Bohemian, ironically, appears to be the result of innovations incorporated into the *polnischer Bock* (Polish Goat). Initially this bagpipe probably looked much like the *großer Bock*, if not the same instrument, as illustrated and described by Michael Praetorius in Germany. Versions of the *polnischer Bock* are known to have been played at German courts such as Württemberg, Dresden, Weimar, Gotha, and elsewhere. An article by musicologist Samantha Owens reveals that the *polnischer Bock* was familiar in the Württemberg court and suggests that the

instrument was played elsewhere as well.<sup>10</sup> Indeed, documents indicating the apparent ceremonial role that the groups of *Bockpfeiffer* played at the Dresden court in the 1730s-1740s have been discovered and shared by another musicologist, Janice Stockigt.<sup>11</sup> Stockigt and other contributors to *Music at German Courts, 1715-1760: Changing Artistic Priorities* mention *Bockmusik* or *Bockpfeifer*, giving further indication that the *polnischer* Bock was not uncommon.<sup>12</sup> Moreover, Christian Ahrens has discovered that there were Bock players active at the court in Weimar (ca.1700) and again from 1732 to 1746,<sup>13</sup> as well as at other courts, including Weißenfels, whose players apparently visited Gotha.<sup>14</sup>

#### *Chodsko and aspects of association with the pukl*

The geographic area in which the pukl is played is distinct. Chodsko is one of the most important ethnomusicological regions in Bohemia partially because of its association with the pukl, but not unlike other regions having rich cultural traditions, Chodsko does not rely on one tradition for its cultural identity. It also has a distinctive national dress or *kroj*, and the region is known throughout the Czech Republic for a special pastry called the *chodský koláč*. Perhaps more important is a core of national songs including “Žádnýj neví co sou Domažlice” and “Zelený hájové” that are considered to have originated in Chodsko.

The *pukl* has been associated with Chodsko in fiction written for adults and children alike, but perhaps the most common way the pukl is linked to Chodsko is within the pages of travel literature for the region. Rarely does a brochure promoting Chodsko omit either written or graphic references to the pukl.

For those who are interested in hearing the pukl in Chodsko, the best option is to attend the annual showcase for Chodish folklore. The Chodish Festival, which takes place annually in August in Domažlice highlights the region’s traditions. Performances that include the pukl can be heard and seen at multiple outdoor venues as part of folklore performances by



local costumed performers. There are multiple combinations of instrumentation by which the pukl can be experienced at the festival. The pukl might be presented as a solo instrument or in combination of two or more can be played at the same time with the results ranging from great musical effect to spectacle. A popular combination has been the combination of pukl and violin, which can result in a most effective arrangement. For example, Figure 3 shows a procession of representatives from Chodsko to the coronation of Ferdinand I and Maria Anna Augusta as King and Queen of Bohemia with the mouth-blown dudy and violin in much the same ensemble as one finds the pukl. The typical historic combination of instruments in Chodsko is a trio call '*malá selská muzika*' (small rustic band) which includes a pukl, violin and E<sup>b</sup> clarinet. Later, this group was augmented with a B<sup>b</sup> clarinet, additional violins, and string bass. Often the role of these ensembles includes playing for dancers demonstrating lively Chodish folk dances.

Clearly, there are multiple paths through which Chodsko and the pukl have become associated. Further, however, some of the earliest associations between Chodsko and the pukl fell within context of nineteenth-century Czech nationalism. In the literary realm, this association is primarily owed to the author Alois Jirásek (1851-1930) and his work *Psohlavci*, an historical novel set in Chodsko in the late seventeenth century. It is an account of the peasant revolution led by Jan Sladký Kozina in which his best friend, Jiskra Řehůřek, the *dudák* (bagpiper) plays an active role. This novel, first published in 1884 as a series in the magazine *Květy*, which supported a Czech nationalist agenda, was given a new voice in operatic form with music by Karel Kovařovic (1862–1920), premiered in 1896. These links are especially relevant as pukl, not dudy, have been used in illustrations within the works of fiction as well as included in stage in productions at the National Theater in Prague and in other theaters in Bohemia.

The above examples chiefly demonstrate how those living outside of Chodsko have come to associate the pukl with Chodsko. Within the region today, the pukl is very much a part of lives of a group of people who are involved in the region's folklore. Occasionally a pukl player is invited to play for a birthday celebration or some private celebration. These are events where the pukl player is likely personally known by the invited guests, and most of the guest in attendance would likely have had some previously-established link to the folklore of the region. However, it would not be a true representation to indicate that all appreciate the pukl. Not all living in Chodsko consider the pukl as a critical part of the region's make-up, as all aspects of folklore exist within an environment with competition for interest from the trends of popular music. On the other hand, the pukl is presented as a major aspect of Chodsko's cultural heritage. The pukl is commonly played for visiting dignitaries, guests as well as international tourist groups. Perhaps one event that is most illustrative of this was the visit of the President of the Czech Republic, Václav Klaus, to Domažlice in the summer of 2009. Not only was he greeted at the town hall by a folklore ensemble featuring the pukl, but he was presented with a pukl made by local maker Jan Frei as a gift from the city.

As notable as all the associations are between the Chodsko and pukl of the past, it appears the main vehicle for the pukl's continued success and relevance in Chodsko is that it has excellent support from local institutions. This is demonstrated in two ways. First, the pukl has been taught in the local elementary school of arts since the 1950s, enjoying national and local support for operation expenditures. Second, the pukl given to President Klaus in 2009 illustrates that support from local government is not lacking, as the presentation was organized and paid for by the cultural branch of the city's government. All told, the pukl and Chodsko have enjoyed a positive relationship without any indication of decline on the horizon.

*Construction/Technology: A look at major components of the pukl*

**Horn Bells (Schalltrichter or roztrub).** Upturned bells, known as *Schalltrichter* or *roztrub*, at the ends of the chanter and drone pipes, are characteristic of the pukl, with various approaches to making and attaching these bells to the chanter or drone. In nineteenth-century Bohemia, most Bock-type bagpipes were fitted with an elbow made of tubing with an approximate angle of 45°. This elbow connected the end of the chanter or drone with prepared cow horn. Another variation used by makers replaced the sharp-angled elbow with a long, curved connector made of metal, typically brass. A third type discards the approach of creating horn bells composed of a combination of metal and horn with the utilization of a one-piece bell made from sufficiently long cattle horns. As this style was known in Bavaria, it might have been introduced to Chodsko with the first pukl, and these horns appears to have been a feature of historic examples of pukl extant in Bohemia that are thought to have Bavarian provenance.<sup>15</sup>

Bell design has a significant influence on timbre and volume produced by either the chanter or drone pipe. It is easy to discern these changes by exchanging one type of horn for another on the same pukl, as horn bells have negligible influence on the pitch of the chanter. Indeed, chanters function perfectly well without a horn bell, as all of the sounding lengths of useable pitches are within the chanter itself. A pukl played without a bell on the chanter plays at a significantly lower volume than if a chanter has a bell. Therefore, pukl are nearly always played with its chanter bell in place. It is easiest to experiment with volume and timbre possibilities of a pukl by exchanging and trying various types of horn bells on the chanter rather than the drone. Accordingly, a simple exchange of horn bells would not be possible on the drone, without adversely affecting pitch, as the sounding length would be altered with such an exchange. When horn bells with sweeping brass elbows are replaced with elbows of



45°, the auditory volume is reduced significantly. Moreover, the timbre typically changes from an aggressive sound to one favoring a covered or muted sound.

**Reeds.** The reeds used in the chanter and drone pipe of the pukl are both heteroglot single-beating reeds. They are both identical in design, but differ primarily in length; the drone reed is longer than the chanter reed. Not surprisingly, the length of the reeds is also related to the key and pitch of the pukl. The standard pukl in Chodsko is tuned to Eb, and chanter reeds for this key are made in range in overall length from about 50-60 mm and the drone reeds are approximately 60-70 mm in length. Each of the reeds consists of three components: a reed body, a reed tongue, and thread that binds the two together. Modern reed bodies are typically made from a tubular section of brass, with a diameter of about 6 mm, one end filled with metal. From this end, where the lay is at its greatest, the body is machined with the lay continuing to run approximately 75% of the length of the reed body. The maximum angle at which the lay is created is approximately 2°. The reed tongue, made of cane, is fashioned and then secured to the body by string that is wrapped around both the reed body and the reed. In certain instances, a drop of beeswax sometimes minuscule, but at other times significant, can be observed having been placed near the middle or near the free end of the reed tongue. While not found on all examples, this beeswax assists with tuning and reed stabilization.

**Bellows.** Among the earliest iconographical evidence for the use of the bellows with the Bock comes from an illustration in Weigel's *Musicalisches Theatrum* ca.1720 (fig. 4). Here, the piper is playing the polnischer Bock for finely-dressed couples dancing in the background. Bellows were a feature of another bagpipe, the French *musette de cour*.<sup>16</sup> Interestingly, there is a possible link between the *musette de cour* and the adaptation of bellows to the Bock.

It is still difficult to gauge to what extent the musette de cour was played at German courts, but in addition to iconographic evidence, Christian Ahrens has shared portions of an inventory of instruments (1708)<sup>17</sup> of Duke Johann Ernst III of Saxe-Weimar that includes not only “*Vier Bolnische Böcke*” [Four *polnischer Bock*] but also “*Drey Sack Pfeiffen, eine von Violet, die andere von roth u. die dritte von schwarzen Sammet*” [Three bagpipes, one in violet, the other one in red and the third in black velvet.] These last three bagpipes were quite possibly musettes de cour.<sup>18</sup> Musettes de cour typically were equipped with “... bag-covers ... of rich silks, often covered with embroidery and bordered with metallic fringe and tassels.”<sup>19</sup> In the inventory from Weimar, *Sammet* or velvet is specifically stated in association with the three *Sack Pfeiffen*. Before the development of synthetic fibres, silk was the preferred material used to make velvet. Therefore, it is not unexpected, in this context, that the bag covers of musettes de cour are described as being of either silk or velvet, and it provides a partial basis for the supposition that the three coloured Sack Pfeiffen in the inventory were musettes de cour. The presence of three musettes de cour—possibly bellows-blown—in addition to four *polnischer Bock* at a German court before 1708, is significant. It might help to account for bellows being adapted sometime before the 1720s to the mouth-blown Bock. The musicians, particularly the German noblemen and noblewomen who presumably played the musette de cour, would have been familiar with the advantages bellows offered and may have suggested the adaptation of the bellows to the *polnischer Bock* that were played by some of their employed *Bock-Pfeiffer*.

**Bordunverkürzer-krátíč.** One of the innovations incorporated into the *polnischer Bock*, at least in southern parts of Germany, was a bored block of wood known in German as *Bordunverkürzer* and in Czech as *krátíč*, which is an apparatus much like the *Buch* (Ger.: *book*) employed on the basset horn. This has been subsequently retained in the *pukl*. The *Bordunverkürzer* and *Buch* are essentially rectangular shaped blocks of wood with three

parallel cylindrical bores drilled lengthwise. These three passages are then connected by two short bores, one near each end perpendicular to the original three bores. Appropriate portions of the passages are then plugged with wooden dowels, forming a single passageway. When the Bordunverkürzer is inserted to replace other sections of the drone pipe, it creates a “folded drone,” thereby shortening the external length while maintaining the sounding length of the drone pipe. The advantages of making the drone pipe more compact is that the Bock becomes significantly less cumbersome and the entire instrument can hang on the player’s shoulder thereby providing a sense of stability and comfort for the player.

The length of the vertical portion of the drone pipe (hanging from the partially obscured large cross or *velký kříž*) of the polnischer Bock in Weigel’s *Musicalisches Theatrum*, suggests that a Bordunverkürzer is not present. If a Bordunverkürzer was present, the end of the drone pipe would appear to be a greater distance from the ground. As there are not any known polnischer Bocks that can be positively dated from this period, it is necessary to find evidence for the incorporation of the Bordunverkürzer in other contexts. A partial answer to the issue of when the Bordunverkürzer was incorporated into the design of the polnischer Bock comes from porcelain figures from the first half of the eighteenth century made by the Meissen and Höchst factories in Germany. One of the earliest indications of the folded drone concept being applied to the polnischer Bock can be observed on a Meissen figure ca.1740 (fig. 5).<sup>20</sup> It is not clear whether the piece indicates a true one-piece Bordunverkürzer, but it might demonstrate the system used on Sorbian and Polish types of the Bock bagpipes where the same goal of shortening the overall external length of the drone pipe is accomplished with three wooden tubes whose bores are connected with two u-shaped sections of metal tubing bundled together.

The earliest example of the existence of what appears to be a Bordunverkürzer, similar to that used on the present-day pukl, is a stucco-rendered example from ca.1760, in

the *Steinerner Saal* in Nymphenburg Palace near Munich (fig. 6).<sup>21</sup> Having reliable evidence for the integration of the *Bordunverkürzer* into the *polnischer Bock* in Bavaria by about the middle of the eighteenth century, one might consider its relationship to the adaption of the very similar device, the *Buch*, to the basset horn. Albert Rice observes:

The earliest basset horns that are extant today date from about 1760 and are unmarked instruments thought to have been made in southern Germany. These do include the ‘*Buch*’ or ‘*Kasten*’ where the bore travels in three directions, down, up, and then down, before exiting through a brass or wooden bell. . . it is possible that basset horns built with a ‘*Buch*’ existed by the early 1740s but further evidence to support this conclusion is lacking. . . Therefore, if I was pressed on the first use of the ‘*Buch*’ on the basset horn I would say about 1760.<sup>22</sup>

The apparent application of this similar device to two musical instruments, the *polnischer Bock* and basset horn, at an analogous time in Bavaria, while certainly speculative, suggests some commonality. Perhaps some makers were making both basset horns and turning components for *polnischer Bock* or were otherwise somehow aware of this innovation. This perception is supported by the observation that it was on “southern” German versions of *polnischer Bock* that the *Buch*-like component appeared, not the “northern” *Bock* bagpipes such as the *koziół* and *měchawa* of Lusatia, *dudy wielkopolskie*, *koziół biały* (*koziół weselny*), and *koziół czarny* (*koziół ślubny*) of Poland where the one-piece block-style *Bordunverkürzer* has never been utilized.

While it appears that the *Bordunverkürzer* (German) or *krátíč* (Czech) has been applied to the *polnischer Bock* as early as the 1740s (Meissen porcelain) and certainly by the 1760s (Nymphenburg Palace), the earliest dated example extant in Bohemia bears the date 1820 (fig. 7). This is part of an incomplete *pukl*, having no inventory number, in the ethnographic department of the National Museum in Prague.



### *Baroque and Classical polnischer Bock*

Beyond providing evidence for the mid-eighteenth century utilization of the Bordunverkürzer, the rendering of the Nymphenburg polnischer Bock indicates that some of the baroque characteristics have been put aside and a more practical and less cumbersome, perhaps “classical,” Bock is the result. Specifically, the principal aspects of the baroque polnischer Bock’s bizarre appearance was the retention of not just a goat’s hide, but its head, four legs, and tail. While “baroque” polnischer Bock were certainly striking, there were drawbacks. There would have been considerable time and expense spent on taxidermy as well as being cumbersome with retention of the goat’s head and legs. Consistent with “classical” musical thought where symmetry, simplicity, and elegance were principle concepts, a less bizarre polnischer Bock reflecting these principals emerged. A Bock with only a representative goat’s head and tail and no legs was still sufficient for visual impact. Effectively, this streamlined “classical” polnischer Bock which appeared in the middle of the eighteenth century was the type introduced into Chodsko in Bohemia in the nineteenth century.

### *The Influence of the Clarinet on Pitch*

Before the introduction of the pukl to Bohemia, the traditional group found playing in pubs consisted of the dudy with one or two violins.<sup>23</sup> These violins were likely “short-fiddles” known as *Kurzhalsgeige* (German) or *zkrácené housle* (Czech) having smaller bodies and appreciably shorted necks in comparison to full-sized versions.<sup>24</sup> It is supposed that the dudy were tuned in C or G major. After the adaptation and substitution of the dudy with the pukl in Chodsko, which is tuned to an Eb drone with chanter sounding bb, d', eb', f', g', ab', bb', and c'', E b clarinets played by musicians returning from service in the Austrian

military, were included to form a trio called *malá selská muzika*. These groups played in pubs weekly and on special occasions such as *masopust* (carnival) and weddings in a quasi-polyphonic style. The pukl and E $\flat$  clarinet were played in octaves, while the violin filled in with mostly thirds and sixths. The short-fiddle was eventually replaced with full-sized factory violins whose strings were “tied down” to a secondary nut, which provided the same advantage a capo does to a guitarist. The fiddler could stay in first position and play easily in the required key and utilize open strings. Photographs and recordings of fiddlers in Chodsko indicate this performance practice lasted into the 1920s.<sup>25</sup>

Some pitch anomalies still exist in Chodsko and these can be linked with the clarinet. If only the pukl and violin were played together then there would be no need for a key or pitch standard, as the violin could be finely tuned to the pukl. However, with the adoption of the E $\flat$  clarinet, the pukl and violin were required to tune to the clarinet.<sup>26</sup> Thus the history of the pitch of the pukl in Chodsko is linked to the pitch of the clarinets used in Chodsko.

As Bohemia was part of Austria in the nineteenth century, the pitch of the clarinets played in Chodsko was likely based on the pitch standard of Austrian military bands prevalent in Bohemia. Well-known bands were in nearby regional centers such as Klatovy and Plzeň. Additionally, a painted wooden target (ca. 1860) on display in the Chodish museum in Domažlice shows a military band playing on a small square in that city, clearly demonstrating that military music was known. Consequently, it can be assumed that the pitch A = 460 Hz based on the 1880 Austrian military high pitch,<sup>27</sup> and the slightly higher standard A = 461 Hz<sup>28</sup> based on the Andreas Leonhardt regulations, in effect from 1851 to 1929, give a reliable indication of pitch for those periods.

Other observations regarding pitch in Chodsko are made in the literature. Arnošt Kolař, a priest who lived in the region and took a special interest in the pukl, wrote in 1958 that the pukl was tuned to both E $\flat$  major and E major based on A = 435 Hz,<sup>29</sup> indicating, in

actuality, that low-pitch and high-pitch versions of the pukl were being played in the Chodsko region at that time. E based on A = 435 Hz is equivalent to high-pitch E  $\flat$  based on A = 461 Hz. Ninety-year-old Jan Kuželka, told his grand-daughter that he and his father, Josef Kuželka, started a dance band in 1941 playing in the style of Rudolf Antonín Dvorský. They were the first group to adapt the low-pitch instruments in Chodsko sometime after the Second World War.<sup>30</sup> These two references indicate that for almost two decades low-pitch and high-pitch instruments were being played in Chodsko. All of the high-pitch instruments were not replaced immediately upon their first appearance in Chodsko in 1941, but likely declined as older players withdrew from active playing. Taking the question of pitch into more recent times, Zdeněk Bláha, well-known figure in Czech folklore, wrote that pitch of the pukl ranged from A = 440 Hz to A = 445 Hz in Chodsko.<sup>31</sup>

Complete pitch uniformity is still not found amongst the pukl players of Chodsko, and the range is even greater than Bláha reported. From November 2010 to February 2011, eighteen pukl players in Chodsko were interviewed and recorded, and in all cases, these performers had their chanters reasonably well in tune with the drone. The pitch of the drone pipes of the participants was measured during interviews. In some cases the pitch was determined from recordings of these sessions. The findings are accurate within an acceptable tolerance, that is + or – 1 Hz, showing that the pukl played in Chodsko today are tuned in a range from A = 439 Hz to A = 449 Hz (table 1). While twelve of the players can be placed into a group ranging from A = 439 Hz to A = 443 Hz, there was another group of six players in the A = 445 Hz to A = 449 Hz range. All in the second group, with one exception, have either direct or secondary connections to the folklore ensembles in the village of Mrákov. Tomáš Kůgel, a clarinettist and member of Domažlická dudácká muzika (DDM), wrote that the pitch was higher in these groups as compared to the norm (A = 442 Hz to A = 443 Hz) for other groups in Chodsko, explaining, “I think it is because Venca Kupilík[Václav Kupilík]



has an old es [E ♭] klarinet [sic]. And when is the clarinet older his tuning is going up . . . With DDM I think it is [A =] 443 [Hz].”<sup>32</sup> Consequently, pitch variations, amid folklore musicians in Chodsko, appear to be linked to the pitch of each ensemble’s principal clarinetist.

### *Origin of fine-tuning screws*

The pukl is played using the closed fingering system, that is, only one finger is raised at a time for each note. There are no cross-fingerings or combination fingerings. When all the finger-holes are closed, there is still one open tone-hole near the bottom of the chanter which sounds an octave and a fifth above the drone. This provides the aural illusion of a secondary drone which is especially prevalent during staccato playing.

Today the pukl is unique among bagpipes in regard to how the pitch of individual notes can be tuned. Each finger and tone hole of the chanter is equipped with a brass machine screw—a fine-tuning screw—set in a block near the tone holes. These are similar in appearance to a key block seen on historic clarinets, but placed close to the finger hole and drilled and taped in such a manner that allows the machine screw to breach the finger hole opening. This scheme offers the potential to change the volume of the hole and, consequentially, the resulting pitch. Making the finger hole “larger” raises the pitch of the note while making the finger hole “smaller” lowers it. Before the adaptation of tuning screws, it was customary in Chodsko to tune the individual notes of a chanter by changing the size of the opening of each tone-hole with wax. According to Jan Hrbáček, one of the last in Chodsko to learn on this type of pukl, this was accomplished not with pure beeswax but with a mixture of beeswax and rosin.<sup>33</sup> In Chodsko, the practice of using beeswax-based substances for tuning ultimately ended ca. 1989.<sup>34</sup> Often an adequate amount of these pure or compound substances was stored in the cleft of one of the ears of the symbolic goat’s head. Hrbáček joked that while taking

lessons at the music school in Domažlice, tuning took about three quarters of the lesson time and in some instances, ironically, he “even had the opportunity to play.”<sup>35</sup>

It has been expressed repeatedly by prominent players and pukl makers in Chodsko and elsewhere that Jakub Konrady was the person responsible for replacing the traditional way of tuning individual notes with wax with fine-tuning screws. His son, Jaromír Konrady, explained how the fine-tuning screws came to be:

Our father [Jakub Konrady] thought of the fine-tuning screw in the years 1958–1960. The possibility to quickly tune, instead of filling the holes with wax, was done for his nephew Antonín Konrády. They were recording bagpipe bands at the radio station in Plzeň.<sup>36</sup> Our father played violin. It is possible to tune with those [violins]. But with clarinets it was worse. And if the dudy [pukl] and clarinet are not in tune, it is a bad recording. And that is why our father did this type tuning, so that the bagpipes could be tuned in a short time. It is the last adaptation regarding the construction of bagpipes in the 5000 years of playing the instrument. As bagpipers we are proud of it. Today we cannot even imagine how much work it was with tuning earlier ....<sup>37</sup>

A similar account, repeatedly told in Chodsko, states that the initial use of fine-tuning screws came after Antonín Konrády returned from a folk instrument competition at the Llangollen International Musical Eisteddfod in Wales in 1965. The son of Antonín Konrády, Vlastimil Konrády, does not himself recall a time before the use of fine-tuning screws, but that

... my dad had a chanter without the screws. He tells how he was in Llangollen [Wales] without the screws. They were in a tent and it was very hot. The wax in the holes ran out because it was so hot. He had to tune the bagpipes again. They wrote the next day [in the newspaper] that he was praying, and this is the reason for winning the

competition, the medal. [In fact,] he was tuning the holes. When he returned home he told his uncle [Jakub Konrady] about it. His uncle told him to bring the bagpipes to his workshop and he would think of something. He [Jakub] put the screws there. He thought up the idea of the fine-tuning screws. From this time bagpipes now have screws on each note including the [interval of the] fifth [with the drone]....<sup>38</sup>

Fine-tuning screws have proven to be a very effective way of changing pitch of individual notes of the chanter on the pukl. It is universally used in the Chod region today; a bagpipe maker would have little or no success selling an instrument in the Chodsko without this feature. Lubomír Pitter succinctly recounts the same story as outlined above in a documentary film about bagpipes in Bohemia, *Call of "Dudy"* (2006). However, evidence suggests that Jakub Konrady might not have been fully responsible for the addition of screws to the tone holes.

Vladimír Kovařík, a pukl maker in Prague, has a noteworthy collection of historic bagpipes including those played in Bohemia and elsewhere. Notable is a chanter with fine-tuning screws made by Vuk Šteffek in 1950. This is historically significant as it suggests that fine-tuning screws were already utilized eight to ten years before the habitually-acknowledged dates of this development attributed to Jakub Konrady. Kovařík wrote that Josef Bayer (1913–2008), a bagpiper from Prague, bought a pukl from [Vuk] Šteffek in 1950 with three interchangeable chanters. One of these chanters had tuning screws for each tone-hole, a second chanter was made from ebony and the third chanter was a usual one (that is, a "usual" chanter at this time was probably made of plum, the most common material used to make bagpipes in Bohemia). Kovařík bought this bagpipe and all three chanters from Josef Bayer in 1966. Since then, Kovařík has traded the pukl with the standard chanter for another instrument, but has retained the ebony chanter as well as the chanter with fine-tuning screws.<sup>39</sup> Lubomír Jungbauer, a respected maker, notes that Vladimír Baier (1932–2010),

well-known musician and once director of the Muzeum Chodsko in Domažlice, told him that Baier had suggested the idea of the fine-tuning screws to Jakub Konrady.<sup>40</sup> However, no date was offered with this testimony.

Obviously, these accounts of how the tuning screw became adapted to the pukl are not in harmony, but it appears that Vuk Šteffek sold at least one pukl with a chanter having fine-tuning screws eight to fifteen years prior to Jakub Konrady's use of the tuning screws. It is possible that the idea of adapting the fine-tuning screw was developed by Vuk Šteffek and Jakub Konrady independently, while also conceivable that Jakub Konrady might have noticed its implementation on visits to Šteffek's workshop, such visits being recalled by Jakub's nephew, Antonín Konrád.<sup>41</sup> Regardless of who is responsible for the first application of fine-tuning screws, Jakub Konrady can be rightly credited for the successful implementation of a simple and reliable version that has been imitated by all succeeding makers.

### *Pukl making in Chodsko*

A primary contributor to the success of the pukl in Chodsko is the availability of instruments in the region. It appears that initially instruments were imported from Bavaria. As the Bock or pukl seem to have lost popularity in Bavaria, these unwanted instruments were given new life across the border in Chodsko and other regions in Bohemia. However, little verification exists for this other than the fact that the instruments played in the Oberpfalz region of Bavaria in the early nineteenth century appear to closely resemble those played in late nineteenth-century Chodsko. They are mirror images of each other, that is, the configuration of the bellows and reservoir bags were reversed. Furthermore, these extant examples that were played in Chodsko and are currently held in museums and private collections cannot be attributed to any maker in Bohemia. No clear picture of pukl making in Chodsko is found until the late nineteenth century, and little is known about the earliest



makers of either pukl or dudy in Chodsko, which includes the names of “Nygl” from Pařezov, Jan Dekr Tůmák from Zahorany, and Josef Hojda from Domažlice.<sup>42</sup> There is, however, a more complete record of succeeding pukl makers whose instruments were played in Chodsko, as seen below.

**Wolfgang “Bolfik” Šteffek (1842-1923)**, commonly known as “Bolfik,” lived in the village of Újezd, famous for its association with the legendary folk hero, Jan Sladký Kozina. Rudolf Svačina writes, “All the bagpipers in Chodsko in the second half of the nineteenth century always had bagpipes from Šteffek. When a bagpipe was giving trouble or needed repair, they [bagpipers] were always guests [at the Šteffek home].”<sup>43</sup> Šteffek not only made dudy and pukl, but also made and repaired clocks. His instruments were played in Chodsko, as well as in southern Bohemia and by professional pukl players and presenters of folklore in Prague. An innovator, Šteffek equipped some of the chanter with two or three keys. These “advancements” were never adopted into strategic performance practice. Nevertheless, the naissance of one innovation, the use of fine-tuning screws, is partially documented based on a pukl dated 1913, inv. E-3514 which is part of the Muzeum Chodska collection in Domažlice. Made by “Bolfik,” it has a chanter in which a screw has been incorporated to tune the lowest note of the chanter, b<sup>b</sup>. Later, this concept was expanded to all of the finger holes (c.f., “Origin of fine-tuning screws” above).

**Wolfgang “Vuk” Šteffek (1879-1966)**, son of “Bolfik,” carried on the tradition of making the pukl. A fair number of his instruments are extant, but few are played today. It is not unusual to find recycled parts from pukl made from one or more unidentifiable historic makers as well as components made by his father incorporated into his work.

**Jakub Jahn (1902-1978)** started making the pukl in the village of Draženov, but moved to the neighboring village of Ždánov after the expulsion of the ethnic German population in that

locale. Ornate wood burning of the upper bellows' plate, as well as embossing of the sheet brass used to make the bells can be observed on his instruments. Some of the most common decorative motifs include hearts and poppy flowers. Jahn can be observed making a pukl in one edition of the newsreel series, *Actualita* (1942), which depicts Jahn preparing and bending a cow horn over a Bunsen burner with a specifically designed tool—an iron ring that is welded to a handle. As the horn is softened by the heat, the ring is slid over the horn and bent to the desired shape. Jahn's work can be identified by this process, as marks are left from the iron ring where it had come in contact with the horn. His instruments are signed in various ways. Sometimes only his initials, "J.J.," can be found on one of the bells; otherwise, typically, his name, village and house number are burned onto the bellows.

**Jakub Konrady (1905-1988)** worked in Domažlice; his pukl production is considered to be of the highest standard. Early models show clear imitation of pukl made by Vuk Šteffek but are more robust. Perhaps the most desirable of pukl made, these instruments nonetheless are not suitable for young players as the instruments are particularly heavy. There are four known designs or "generations" of heads used as chanter stocks. The examples of pukl made by Konrady show that he was a master of bending impressive bells out of long cow horns. He imported horns of the Hungarian Grey longhorned cattle (*magyar szürke szarvasmarha* or *magyar szürke marha*). Konrady is widely credited with developing and applying fine-tuning screws to each of the finger-holes of the chanter.

**Karel Janeček (1901-1975)** did not live in Chodsko but in Vejprnice, near Plzeň, but his instruments are played in Chodsko, and are often louder and have a more aggressive sound than those of other pukl makers. The chanter and drone bells are made with combination of arched brass tubing and cow horn. Some of these bells also have a portions made of sheet brass, which are embossed with six-pointed flowers akin to those found in the Flower of Life.

Hearts and concentric circles are also motifs that are found on pukl made by Janeček. On many examples, the “moustache” of the brass “hook and moustache” on the top plate of the bellows to which players strap their elbow are typically engraved “KAREL JANEČEK VEJPRNICE”.

**Jaromír Konrady (1944) and Stanislav Konrady (1946)** are two sons of Jakub Konrady who are making pukl that adhere to designs developed by their father, operating the same music store in Domažlice that once belonged to him. While part of the manufacturing process for their pukl takes place in their father’s historic workshop in Domažlice, some work is also done at workspaces near their respective homes in Plzeň and Stod. One of the most accomplished performers of the pukl, Josef Kuneš, regularly plays a pukl made by Stanislav Konrady.

**Jan Frei (1938)**, once an auto mechanic, was motivated to make pukl when Jakub Konrady died. Working in Domažlice, Frei uses available materials, but typically makes chanter pipes from plum and the drone pipes from beech. He carves the decorative goats’ heads from linden and uses shellac as an exterior finish on wooden components. The upper plates of the bellows, made of birch plywood, are wood-burned and decorated with local symbols of Chodsko and/or of familiar structures in Domažlice. He has made pukl in the keys of E  $\flat$ , and G of which some have been exported to Sweden and Canada.

**Lubomír Jungbauer (1950)** is a well-known maker of the pukl living in the town of Stod, and has influenced pukl playing not only in Chodsko, but in centres like Strakonice. He was encouraged by Vojtěch Hrubý of Strakonice to make a player-friendly version of the pukl for younger players (i.e., lighter in weight and bellows easier to pump with increased bore size of the passage between the bellows and the air reservoir bag). He made his first pukl in 1981. Making pukl in the keys of D, E  $\flat$ , F, and G, he uses pear wood for the chanter pipes and maple



for the balance of the turned components. Jungbauer has eliminated the Bordunverkürzer or krátíč, and was the first to replace the traditional leather flap that prevents air escaping from the bag with a plastic check valve. He also added a fine-tuning screw to the drone pipe.

**Miroslav Janovec (1958)**, schooled in woodworking, is among the most popular makers of pukl in the Czech Republic and works in Malonice. Even though prices for his instruments are considerably lower than other makers, he still produces a quality instrument. Janovec is not afraid to experiment with design or sound and is willing to incorporate customers' wishes. For those customers who want a louder *pukl*, Janovec makes a krátíč with a simplified internal design. This apparently allows the sound of the drone to be more robust than the traditional krátíč.<sup>44</sup>

**Jan Holoubek (1958)**, though not currently making instruments, received luthier training at the school of violin making in Luby (then Czechoslovakia). He made his versions of the pukl while he was living in the Chod village of Postřekov and works now in Klenčí. His instruments are characterized by a minimalistic goat's head and are otherwise conservatively decorated. The quality of workmanship and materials is variable, but Richard Vísner, one of the best players in Chodsko, is very satisfied with his pukl made by Holoubek.<sup>45</sup>

### *Conclusion*

The pukl, commonly called dudy, is a type of Bock bagpipe that is played and closely associated with Chodsko. Although thought of as a Czech or Bohemian instrument, its current configuration is largely a result of historic developments that taking place in Germany. Innovations, both visual and practical, were applied to both the peasant instrument—the großer Bock as illustrated by Praetorius—transforming it into the elaborate “baroque” polnischer Bock and the relatively subdued but still visually remarkable

“classical” polnischer Bock of the mid-eighteenth century, which were played in ensembles called Bockmusik, at court. It was the “classical” polnischer Bock, with an angled drone pipe, bellows, and Bordunverkürzer or krátíč, which was introduced from Bavaria to the Chodsko region in the mid-nineteenth century. There it became known as the pukl and replaced the mouth-blown dudy by the end of the first quarter of the twentieth century. Since this time, the pukl has become associated with Chodsko, and makers in the region and western Bohemia have integrated further innovations to the pukl, including fine-tuning screws for the drone pipe and each of the finger-holes and tone-hole of the chanter.

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<sup>1</sup> Jesse Alan Newhouse Johnston, “The Cimbál (Cimbalom) in Moravia: Cultural Organology and Interpretive Communities” (PhD diss., University of Michigan, 2008).

<sup>2</sup> In a study conducted in late 2010 that included noteworthy *pukl* players in Chodsko there were a total of eighteen participants of which only one participant was female. Beyond this individual there are only two more female *pukl* players known to have been either active in Chodsko in the past or present. The percentage estimate for the Prácheňsko region comes from multiple observations over more than ten year period by the author of the makeup of folklore groups from the region as well as makeup of student groups in the local schools of arts.

<sup>3</sup> A color detail (Abb. 30) of this painting in the Galerie Mühlenmeister, Solingen is included in Georg Balling et al., *Der Dudelsack in Europa : mit besonderer Berücksichtigung Bayerns* (Munich: Bayerischer Landesverein für Heimatpflege e.V., 1996), 37.

<sup>4</sup> Michael Praetorius, *Syntagma musicum Band II De Organographia Wolfenbüttel 1619 Faksimile-Nachdruck herausgegeben von Wilibald Gurlitt* (Basel: Bärenreiter, 1958), plate XI.

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<sup>5</sup> Michael Vereno, personal correspondence, June 7, 2011 and September 5, 2011.

Vereno, an Austrian linguist, suggested that it is also possible that the word “*pukl*” might come from Austrian dialect words “*Buckl*” or “*Bugl*.” These are forms of *Buckel* or *Puckel*, meaning a person’s back, while another sense of *Buckel*, even more intriguing, has the literal meaning of a curve or bend, which might reference the “bent” drone pipe of the *pukl*. These definitions of “*Buckel*” and “*Puckel*” are from the *Etymological dictionary of the German language*, s.v. “*Buckel* (2), *Puckel*,” by Friedrich Kluge, (New York: George Bell & Sons, 1891), 47. Nevertheless, the origin of the Czech word *pukl* is assuredly German.

<sup>6</sup> Ladislav Rutte, “Bulfík Štefík, výrobce chodských dud v Oujezdě u Domažlic,” *Český lid*. 24 (1924): 183. “Z jeho rukou vycházely oba typy starodávného nástroje[...]. První starobylejší, zvaný na Chodsku vlastním názvem ‘dudy,’ nadýmaný ústy, laděny ve vyšších tóninách, ponejvíce v g-dur, c-dur, a d-dur, druhý novější zvaný ‘pukl’ s ‘hukovou’ trubicí přes rameno, nadouvaný měchem, v es-dur. A bylo ztěžší naléztí dva úplně stejné nástroje. Každý měl svůj zvláštní ráz.”

<sup>7</sup> Bohumil Kraus, “Chodská muzika,” in *Rudolf a Jan Svačina: Obrázky z chodska* (Domažlice: R[udolf] Svačina, 1940), 83. “Přirozená a pravá muzika chodská čili ‘selcká’ se skládá ze čtyř nástrojů: klarinetu Es a B, houslí a dud, lépe řečeno ‘puklíka’. K muzikám se totiž brával vždy puklík a ne foukací dudy. Na ty by bylo hraní v rozvířeném a zakouřeném vzduchu malých vesnických hospod velmi obtížné. Při ‘selckých svarbách’ hrával někdy dudák na oba nástroje. Při obřadech svatebních hrával na dudy, jakmile však svatebčané se sešli do hospody k tanci, pověsil dudy na hřebík a vzal puklíka, pro větší zvučnost a sílu tónu.”

<sup>8</sup> Rudolf Svačina, *Dudáci a dudácká muzika na Chodsku* [*Bagpipers and bagpipe bands in Chodsko*] (Domažlice: Okresní národní výbor, 1990), 21. “Hondza nám vypravoval, že táta hrával zpočátku ještě na původní nafukovací dudy /měch se nadýmal ústy/, ale později

hrál už jen na pukla. Přinesl prý ho do kraje nějaký šlejfir z Bavor. Pukl se osvědčil. Hraní na něj nebylo zdaleka tak namáhavé, a tak brzy dudy úplně vytlačil.”

<sup>9</sup> Josef Kuneš, personal correspondence, April 19, 2011. During the 1980s, Vladimír Baier, the respected musician and ethnographer of Chodsko, made and played a mouth-blown *dudy* in C. It is now owned by Josef Kuneš in Domažlice.

<sup>10</sup> Samantha Owens, “‘Gedancken für ein gantzes Leben’ Polnischer Bock music at the Württemberg court c1730,” *The Consort* 54 (1998): 43-56.

<sup>11</sup> Jan Stockigt, personal correspondence, May 7, 2009.

<sup>12</sup> Samantha Owens, Barbara M. Reul, and Janice B. Stockigt, eds. *Music at German Courts, 1715-1760: Changing Artistic Priorities*. (Woodbridge, Suffolk: Boydell Press, 2011).

<sup>13</sup> Christian Ahrens, personal correspondence, December 10, 2010.

<sup>14</sup> Christian Ahrens, personal correspondence, June 28, 2010.

<sup>15</sup> Bearing in mind the oral history of the pukl’s introduction to Chodsko from Bavaria, extant examples of historic pukl in Bohemia have features such as one-piece cow horn bells that are not attributable to any specific Bohemian maker but which are consistent with Bavarian examples.

<sup>16</sup> French bagpipes with bellows were already known to Michael Praetorius in the early seventeenth century, as he included an illustration of what he termed “*kleine Sackpfeiff*” or “*Hümmelchen*” on plate XIII of *Theatrum Instrumentorum*.

<sup>17</sup> Christian Ahrens, personal correspondence, June 28, 2010. “Thüringisches Haupt-Staatsarchiv Weimar, Fürstenhaus A 628b: ‘Die Teilung zwischen Herzog Johann Ernst zu S. Weimar und seinen nachgelassenen Kindern,’ fol. 100v–105v [Inventory of all instruments in

possession of the former duke] fol. 104v [97] Zwey hummel Pfeiffen [Sackpfeifen?] NB. Vorstehende Instrumenta sein izo in Fürstl: Gemach. \ fol. 105r [108] Drey Sack Pfeiffen, eine von Violet, die andere von roth u die dritte von schwarzen Sammet. N.B. Diese liegen im Fürstl: Schlaff Gemach in einer Schachtel sub. No. 20. [109] Drey Sack Pfeiffen. [110] Vier Bolnische Böcke. NB. Sein in der Dreh Cammer. [111] Ein Dutel Sack. [i.e. Sackpfeife].”

<sup>18</sup> Michael Vereno, personal correspondence, June 28, 2010, writes that the three bagpipes with colored velvet might be *musettes de cour*. Christian Ahrens is in agreement with this (personal correspondence, June 29, 2010).

<sup>19</sup> *Grove Music Online*, s.v. “Bagpipe,” by William A. Cocks, et al., accessed September 5, 2011, <http://www.oxfordmusiconline.com/>.

<sup>20</sup> ‘332 *Harlequin* with a bagpiper formed as a billy-goat. Meissen, model by J.J. Kaendler, about 1740. H. 13.3 cm. Untermyer Collection, Metropolitan Museum of Art, New York,’ Peter Wilhelm Meister and Horst Reber, *European Porcelain of the 18th Century* (Ithaca: Cornell University Press, 1983), 185.

<sup>21</sup> Steinerner Saal, Nymphenburg Palace.

<sup>22</sup> Albert Rice, personal correspondence, March 5, 2007.

<sup>23</sup> Jana Eksteinová, “Vývoj hry dudáckých muzik na Chodsku [The development of bagpipe music in Chodsko]” (Pedagogická Fakulta v Plzni, 1982), 33.

<sup>24</sup> For a description of these violins see Daniela Urbancová, *Egerländer Volksmusikanten mit Dudelsack und Kurzhalsgeige: ein Beitrag zum musikalischen Brauchtum des Egerlandes* [Cheb folk musicians with bagpipes and short-necked violin: a contribution to the musical traditions of the Cheb region] (Prague: Editio Bärenreiter Praha, 2002), 52–68.



<sup>25</sup> Eksteinová, “Vývoj hry dudáckých muzik na Chodsku [The development of bagpipe music in Chodsko],” Part 2, plate 14. In the photo of the Jiří Kajer band, taken before the Second World War, this arrangement is clearly observable. See also Michael Cwach, “Josef Šnabl, Ondřej Ludvík and the Artistic Company of 1920: Journeys of Life, Musical Performance and Research,” *Kosmas: Czechoslovak and Central European Journal* 24/2 (Spring 2011), 62–81 for further description regarding this performance practice of fiddle players in Chodsko.

<sup>26</sup> Eksteinová, “Vývoj hry dudáckých muzik na Chodsku [The development of bagpipe music in Chodsko],” 33.

<sup>27</sup> Brian Blood, “Music theory online: pitch, temperament & timbre, lesson 27” [‘History of Musical Pitch’ - a table prepared by Mr. A. J. Ellis and published in 1880 (with additions from later publications)], <http://www.dolmetsch.com/musictheory27.htm>, accessed April 30, 2011.

<sup>28</sup> Václav Blahunek, personal correspondence, October 19, 2006. Blahunek is a Chief Director of the Prague Castle Guard /Czech Police Band and obtained this information from the book *Vojenská hudba (Military Music)* by Robert Šálek, 1956.

<sup>29</sup> Arnošt Kolář, *Dudy [Bagpipes]* (Mlýnek: Arnošt Kolář, 1958), 7.

<sup>30</sup> Martina Morysková, personal correspondence, May 2, 2011.

<sup>31</sup> Zdeněk Bláha, *Sto kusů pro sólo a duo dudy [One Hundred Solos and Duets for Bagpipes]*, (Domažlice: Okresní kulturní středisko Domažlice, 1990), 6.

<sup>32</sup> Tomáš Kůgel, personal correspondence, April 27, 2011.

<sup>33</sup> Jan Hrbáček, personal interview, January 7, 2011.

<sup>34</sup> Josef Kuneš, personal correspondence, April 20, 2011.



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<sup>35</sup> Jan Hrbáček, personal interview, January 7, 2011.

<sup>36</sup> Music groups that use the pukl today are normally in the format *velká dudácká muzika* in Czech. These are ensembles that typically included two pukl, one E ♭ soprano clarinet, one B ♭ soprano clarinet, one or more violins, and a string bass. Other smaller ensembles with the pukl in other combinations of the aforementioned instruments were also recorded at the radio station for later broadcast and release on long playing hi-fi and stereo recordings.

<sup>37</sup> Jaromír Konrády, personal correspondence, April 29, 2011. “Dolaďovací šroubky na předniče vymyslel náš otec v letech 1958 - 60. Možnost rychlého doladění, místo vyplňování dírký voskem, udělal poprvé pro svého synovce Antonína Konrádyho. Byli natáčet v rozhlasu v Plzni dudáckou muziku. Náš otec tehdy hrál housle. Ty se dají doladit. Ale s klarinetu to bylo horší. A pokud neladí dudy a klarinetu, tak je špatná nahrávka. Proto otec udělal doladění takové, aby bylo možné v krátké době rychle dudy přeladit. Je to poslední úprava na konstrukci dud za 5000 let existence hraní na tento nástroj. Jako dudáci jsme na to hrdí. Dnes už si neumíme představit jaká práce s laděním dříve byla.”

<sup>38</sup> Vlastimil Konrády, in discussion with the author in Domažlice, November 24, 2010.

<sup>39</sup> Vladimír Kovařík, personal correspondence, May 2, 2011.

<sup>40</sup> Lubomír Junbauer, personal correspondence, April 25, 2011.

<sup>41</sup> Antonín Konrády, in discussion with the author in Domažlice, January 13, 2011.

<sup>42</sup> Zdeněk Bláha, *Sto kusů pro sólo a duo dudy* [One Hundred Solos and Duets for Bagpipes], 2.

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<sup>43</sup> Svačina, *Dudáci a dudácká muzika na Chodsku* [*Bagpipers and bagpipe bands in Chodsko*], 33. “Vždyť všichni chodští dudáci v druhé polovině 19. století měli dudy od Šteffka a byli jeho stálými a častými hosty, když pukl zlobil a potřeboval opravy.”

<sup>44</sup> Miroslav Janovec, personal correspondence, May 27, 2012.

<sup>45</sup> Richard Vísner, personal interview, November 24, 2010.